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The Connoisseur
An Illustrated Magazine For Collectors

109

Vol. IV.

(SEPTEMBER—DECEMBER, 1902)

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PRINTED BY
BEMROSE AND SONS, LTD.,
DERBY, LONDON AND WATFORD

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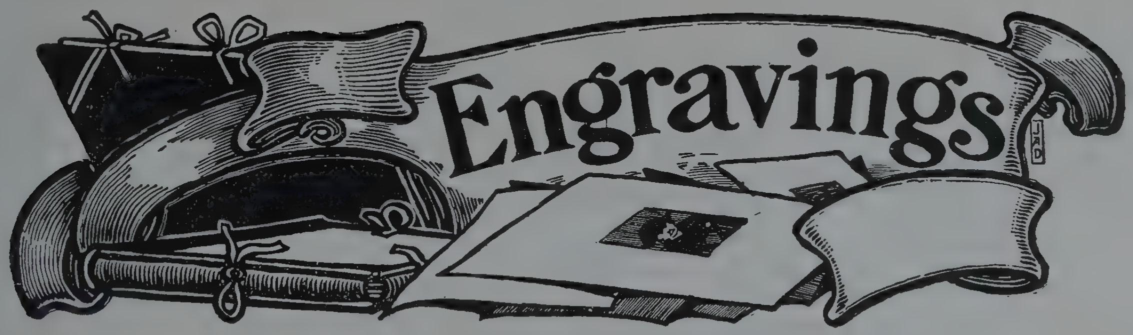


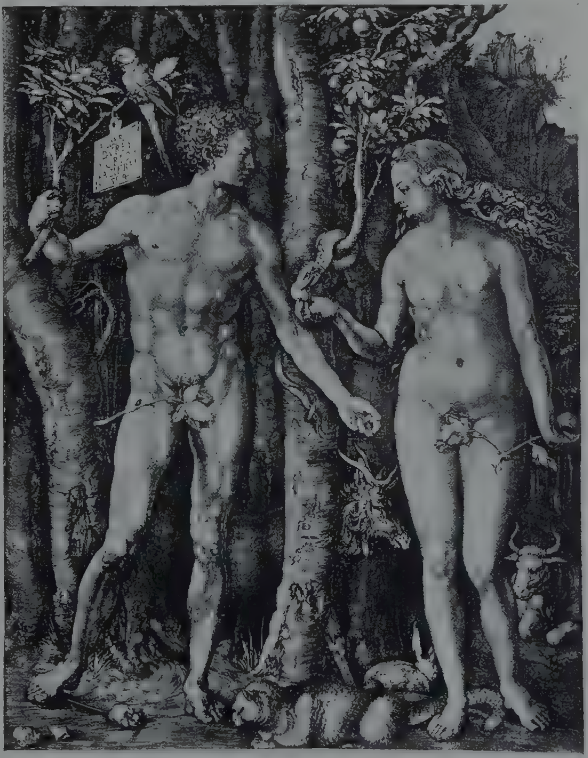
ALBRECHT DÜRER

BY N. PEACOCK

BORN in Nuremberg, the centre of learning and industry in South Germany, at a period that was witnessing the decay of Gothic and the revival of antique ideals, in his treatment and conception as well as in his choice of subjects, Albrecht Dürer expressed what was noblest and best in both spirits. The son of a goldsmith, he, no doubt, largely owed to early training in his father's workshop the accurate draughtsmanship and the extraordinary technical skill in copperplate engraving never yet surpassed. And though the method of the Schongauer school may be detected in his early engravings which betray the somewhat dry, uncompromising handling of the goldsmith, this restricting influence was soon cast aside. In touch first with one school, then with another, the great German soon proved himself an originator in method as in conception, and while his line-engravings exhibit the most scrupulous attention to minute detail and are full of refinement and delicacy, the woodcuts show that when his medium demanded it, he could treat his subjects in a broad and thoroughly energetic manner. Dürer's persuasive way of seeing the "real" and interpreting the "dream" life, his undeviating sincerity and intense earnestness, go far towards explaining the fascination which his work has never failed to exercise over all who approach it with unprejudiced minds.

The position occupied by Dürer in the history of art is an important one. By his very effectual use of the burin he raised line-engraving to its highest expression. The art of wood-cutting in his hands became a recognised medium in black and white for pictorial representation. His experiments in etching probably led the way to the extraordinary excellence achieved in this line by that poet-etcher, Rembrandt. He was the first to popularize to any extent the features of the leading men of the day with whom he came in contact by copperplate engraving and woodcut. Finally, the prominence he gave to "actual" landscape in his compositions bestows upon him the right to be considered the father of picturesque landscape. Dürer's early engravings bear traces of lack of technical skill, and though a certain tenderness of touch is discernible, not until 1496 do we begin to remark the precision and care which distinguish his later work. The letter "A" in the monogram of the early period is pointed at the top, widening out at the bottom, whereas after 1496 it begins to grow broader at the top. *The Four Naked Women* (B. 75) is the first engraving upon which we find a date inscribed; it is also the first in which the better known monogram appears.

From the year 1500 Dürer may be considered


ADAM AND EVE
ENGRAVED BY ALBRECHT DÜRER

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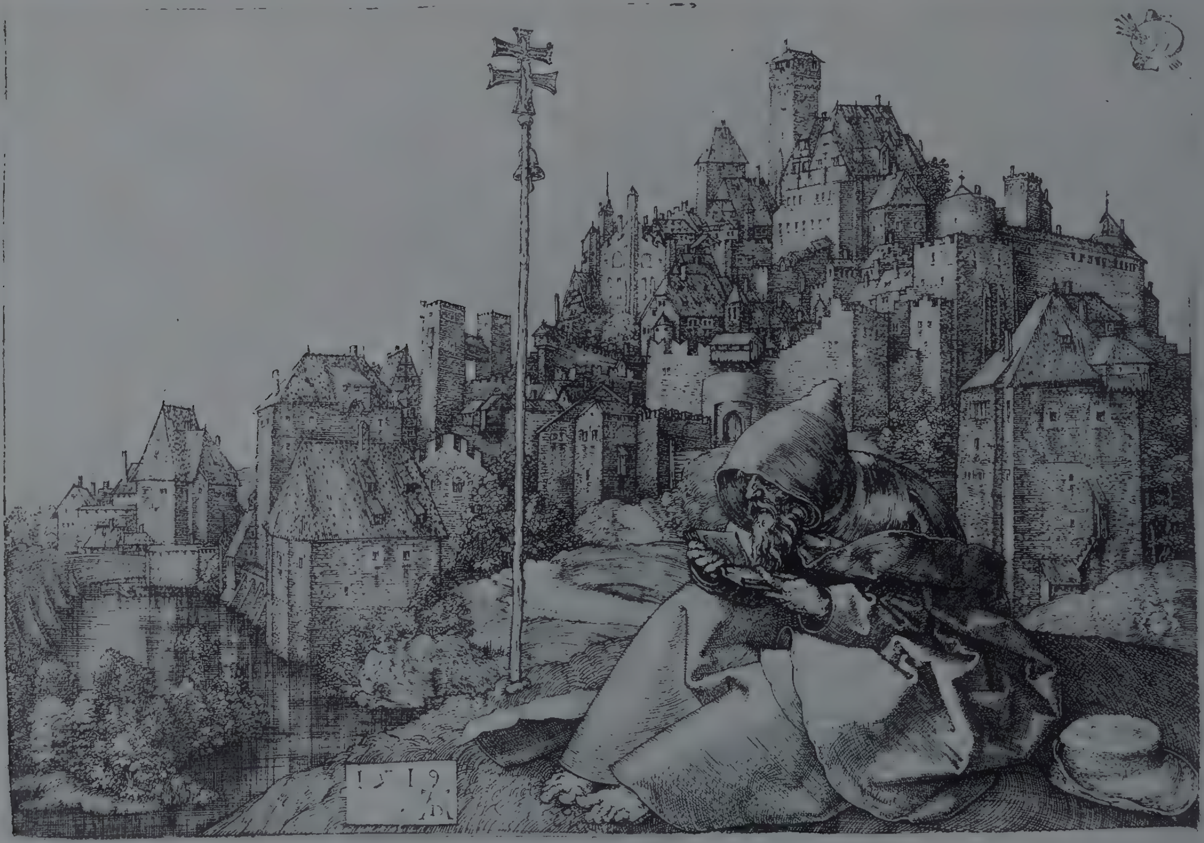
as completely master of the graver. In 1503 we have the first piece of heraldry produced by the Renaissance, and the first print in which the tablet finds a place, namely, the *Coat of Arms with the Cock* (B. 100), so wonderful in execution. To the same year belongs the masterpiece of this period, the *Coat of Arms with the Skull* (B. 101). During 1509-10-11 but few engravings were undertaken; the silvery tone, due to the use of the dry-point, for which the best impressions of the engravings of the later period are conspicuous, is noticeable after 1510.

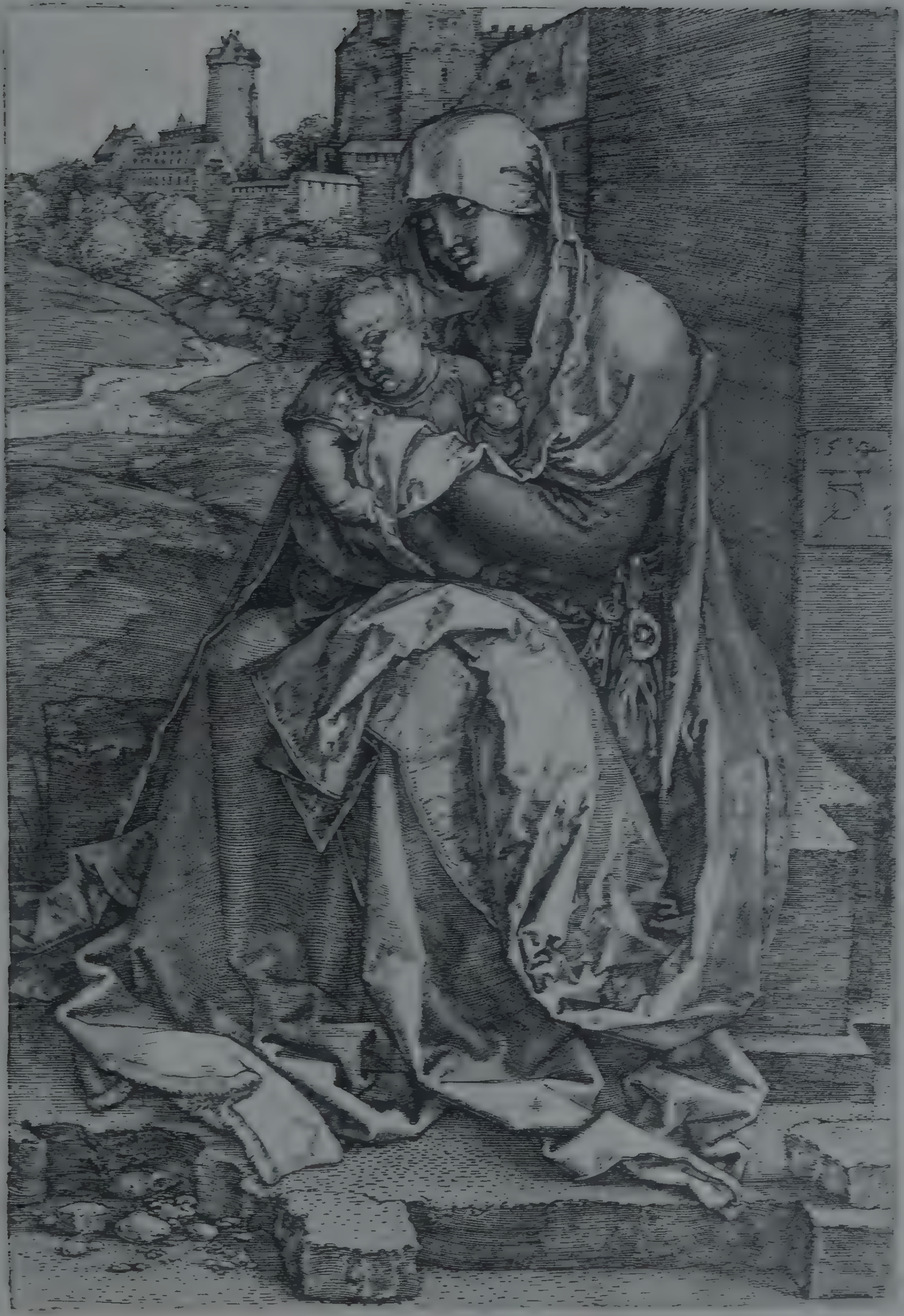


ST. ANTHONY OUTSIDE THE CITY ENGRAVED BY ALBRECHT DURER

Attracted by the problems of technical processes and by the possibility of discovering a readier and more picturesque means of expression, Albrecht Dürer from the year 1510 made experiments in a new direction, namely, that of dry-point and etching. In the exquisite and extremely rare *St. Veronica* (B. 64) we have his first essay in dry-point (of this print there is a modern copy by A. Petrak). *The Man of Sorrows* (B. 21), 1512, was carried out in the same manner; but it is in the early impressions of *St. Jerome under the Willow Tree* (B. 59) that we are able to realise the full beauty of the method in Dürer's hands. Those anxious to judge for themselves cannot do better than consult the proof in the British Museum, which is previous to the insertion of the monogram. Fine impressions of any of the prints due to this process are rare, as comparatively few satisfactory proofs could be drawn from each plate.

The largest of the Marienbilder, *The Holy Family with the Locust* (B. 44), is probably the first of Dürer's engravings, and it is interesting to note the suggestion of Italian influence in the head of the Virgin and in the use of short strokes running in one direction to indicate the flesh shadows. The shape of the ∂ in the monogram on this plate differs from that to be found on the others. Early impressions are highly prized, as the modelling in the face of the Virgin is lost in later prints. Of the four copies in reverse of this piece, two are contributed by Israel van Mecken and Marc Antonio.

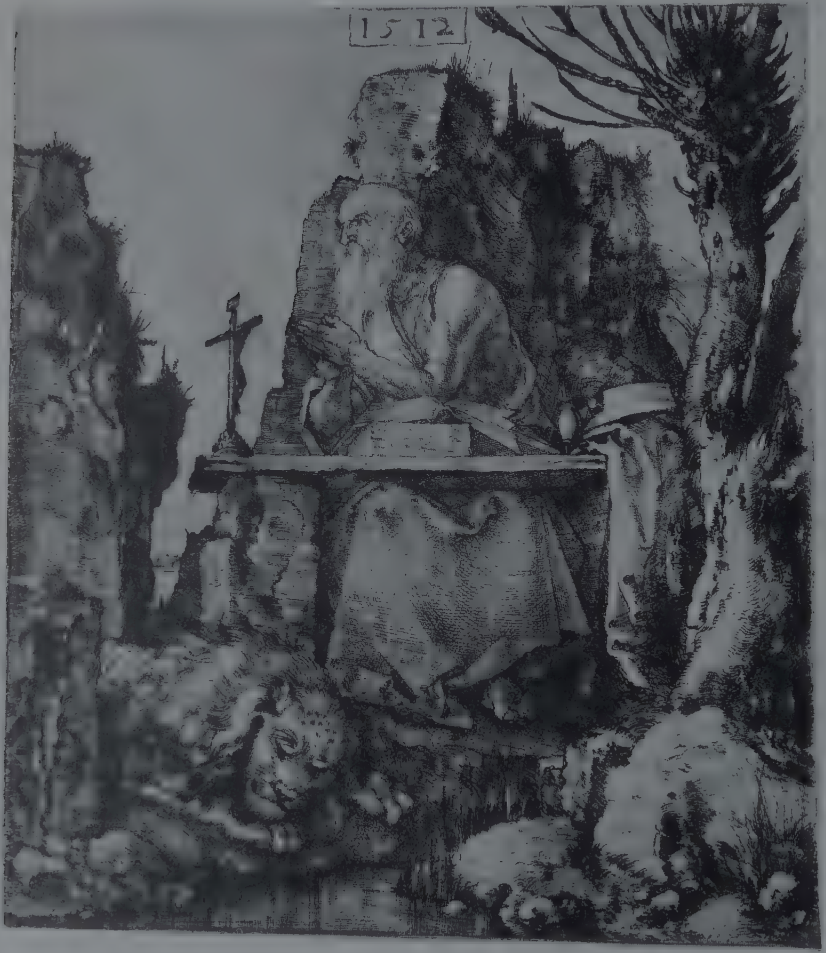
In *The Love Offer* (B. 93) an improvement in technique is already noticeable. Good impressions of the first state of this piece may be recognised by the clearness with which the mountains in the



THE VIRGIN AND CHILD BY THE CITY WALL
ENGRAVED BY ALBRECHT DÜRER

background stand out, whereas in the second state the outlines of the figures have been re-touched and the mountains have disappeared. Of this print there is one reversed copy.

The Prodigal Son (B. 28) and *Mary with the Monkey* (B. 42) may be regarded as the favourites of Dürer's earlier work. Heller refers to five copies of the former, one of them very deceptive, and only easily distinguishable from the original by the position of the three windows in the gable of the house in the distance towards the right. The richness of the black on the monkey's nose is the distinctive mark of good proofs of the "first state" of B. 42. Of the fourteen copyists of this piece, Wierix only made an exact copy, which bears the inscription I.H.W. Æ. 17. Such well-known names as Wenceslas of Olmutz, Marc Antonio, Augustino Veneziano, and Zoan Andrea may be found among the remaining thirteen, all of whom reversed their plates.



ST. JEROME ENGRAVED BY ALBRECHT DÜRER

The pictorial effect to be obtained by the judicious placing of light and dark masses in engraving was first demonstrated in *Adam and Eve* (B. 1), 1504, of which the choicer impressions have been printed off on very fragile paper, with the water-mark of the Bull's Head. Even indifferent impressions of this remarkable print are not easily met with, and when in good condition never fail to command a high price. It is indeed difficult for us to realize that four stivers (about 1s. 6d.) would buy in 1520 an impression such as commanded £410 at the Fisher Sale in 1892. Heller mentions ten copies in metal and wood, the best being by Wierix, whose name is inscribed on a tablet. The copy by Johannes van Goosens, inscribed "Johannes van ——," is rather rare; while another without the tablet, and with a death's head to replace the cat, is eagerly acquired by connoisseurs. The excellent collection of Dürer prints at the British Museum includes a perfected proof of the *Adam and Eve*, also a very rare "state," in which the figures and right hand portion are merely outlined.

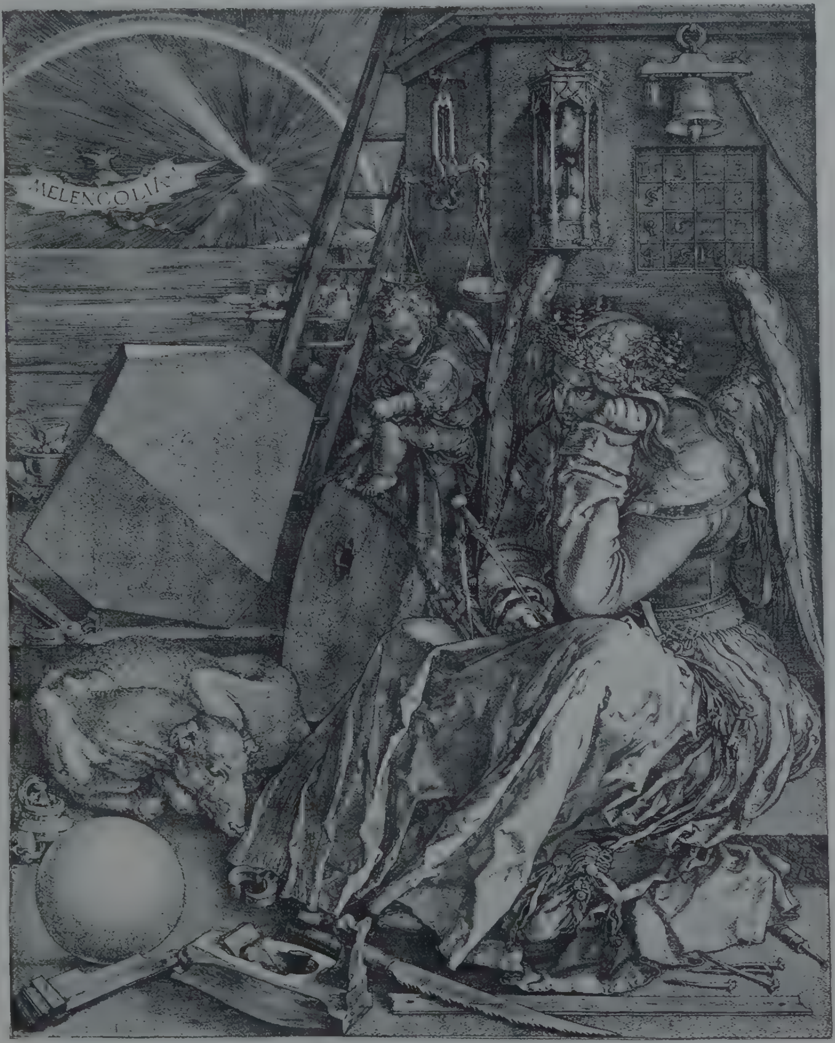
The beautiful *Nativity* (B. 2), with its eloquent interpretation of the human element in Christianity, naturally attracted many copyists. Of these—eleven in number—Wierix heads the list with a very fine imitation, inscribed as follows:—"I. H. W. Æ. 16, 1566." Adrian Huber contributes a good copy, dated 1514; one without Dürer's tablet, one with the tablet dated 1557, and one by Jerome Hopfer, besides six reversed, complete the list.

Beautiful impressions of *St. Eustace* (B. 57), 1510, are extremely rare; still rarer is it to find one of these in good condition, the large size of the plate having evidently led to considerable difficulty in the printing. Hausmann points out that some of the old proofs *sales d'impression* are on a firm paper, with scarcely perceptible wire-marks fifteen and a half lines from each other, the water-marks being the High Crown and the Bull's Head, while one print is known to be on paper with the Little Pitcher mark. Of this elaborate engraving

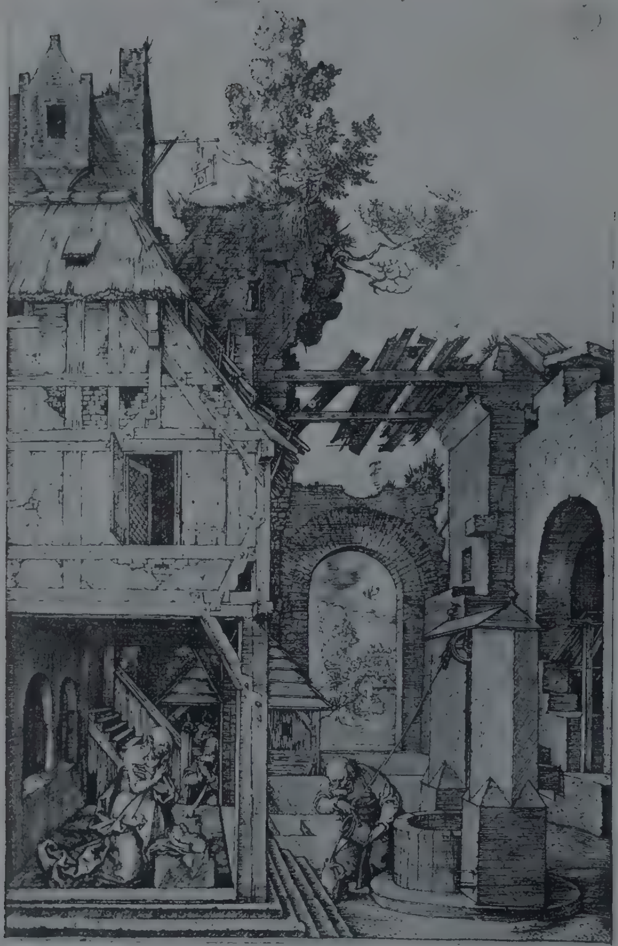
Heller mentions nine imitations, not one being deceptive.

The execution of the copper *Passion* (B. 3-18) resembles that of the *Adam and Eve;* so great is the dexterity displayed in these "poems of deep emotion," that they readily rank among the highest achievements of the graver's art. Hausmann states that the finest set is to be found in the Royal Collection at Copenhagen, which reminds us of the entry in Dürer's Journal, dated July 3rd, 1520: "I gave the King of Denmark the best of all my prints; they are worth five florins." To secure an entire fine set is no easy matter, the greatest difficulty being in regard to the *St. Peter and St. John healing the lame man* (B. 18). Choice impressions will be found on paper with the Bull's Head and Large Crown marks. Copies of this set are numerous, and in some cases experience is required in order to distinguish the genuine Dürer. Those by Wilhelm de Haen have the initials W. D. H. on each print, B. 11 being the only one reversed. Lamber Hopfer uses Dürer's monogram as well as his own initials L. H. The renderings by Van Goosens and I. V. C. may be recognised by their respective marks. Three copies of *Our Lord on the Cross* (B. 13) are mentioned by Bartsch.

The Knight, Death, and the Devil (B. 98), *Melancholia* (B. 74), and *St. Jerome* (B. 60) are generally considered the meeting point of Dürer's artistic and intellectual expression. Lovely prints indeed are the earlier impressions of B. 98 on fine paper with the Pitcher mark. A capital copy of this piece may be recognised by the absence of the letter S and the date from the tablet. Wierix' copy is dated 1564, and a reversed copy bears the initials H. R. and date 1559. Satisfactory examples of the *Melancholia* are easier met with than in the case of any other Dürer favourite. There is a fine copy by Wierix with his name, and dated 1602. An admirable rendering inscribed "Clement de Jonghe exc," may be distinguished by comparing the key attached to the girdle of the figure with that in the original. A copy in a very unfinished condition has, according to Bartsch, often been taken for an original engraver's proof. There are, besides these, three reversed imitations and numerous modern copies. The *St. Jerome* (B. 60) is the first engraving wherein the silvery tones, for which Dürer's later work is remarkable, appear, and is justly considered one of the great Albrecht's masterpieces. According to Hausmann, the early impressions seem to have been drawn off on paper with the High Crown mark, though the mark is not discernible. Some of the later impressions are on paper bearing the Pitcher mark. Heller mentions thirteen copies—one very deceptive. Bartsch points out a slight difference in the claw of the little toe of the left fore-paw of the lion, which



MELANCHOLIA ENGRAVED BY ALBRECHT DÜRER

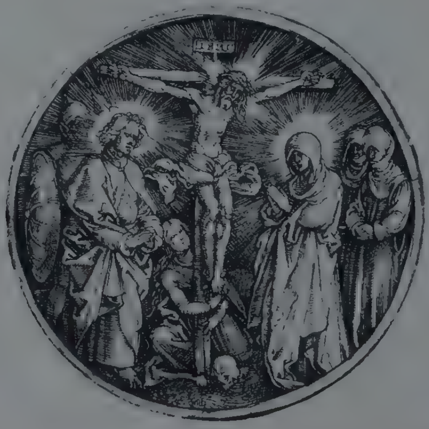


THE NATIVITY ENGRAVED BY ALBRECHT DÜRER

is left unshaded in the copy. A second rendering, also very good, is by Jerome Wierix, with his initials and age marked near the bottom edge. Of the remaining copies ten are reversed, some of these being signed.

Very rare and a great favourite with print-loving *virtuosi* is the circular *Crucifixion* (B. 23), supposed to have been destined for the pommel of Kaiser Max's sword. At the sale of Herr von Liphart's collection in 1876, this exquisite miniature piece realized £115 10s. Collectors anxious to distinguish the deceptive copies of this subject should refer to Bartsch's *Peintre-Graveur*, vol. vii., and study fig. 4 of plate ii. The sweet seriousness and deep tenderness of the German artist find their happiest expression in the various renderings of episodes in the life of the Virgin. One of the most charming of these, *The Virgin by the City Wall* (B. 40), is a marvel of highly-finished workmanship. An exceedingly good copy of this piece exists; so deceptive is it, according to Bartsch, that it is apt to mislead even *cognoscenti*. The shape of the 4 in the date 1514 enables collectors to distinguish the copy from the original. A second copy might mislead those not thoroughly acquainted with the original. Wierix and Jerome Hopfer are among the copyists of this print in reverse.

St. Anthony (B. 58) is a delightful specimen of the graver's art. The treatment of the view of Nuremberg in the background speaks eloquently of the artist's appreciation of the value of landscape in pictorial composition. Early impressions may easily be recognised by their clearness and silvery brightness, these qualities being absent from the later ones. Heller enumerates twelve copies of this piece, two being so deceptive as to necessitate care on the part of amateur collectors, who cannot do better than consult Bartsch on the subject.



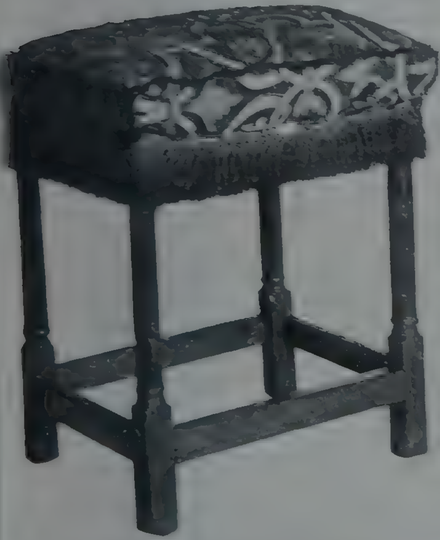
THE CRUCIFIXION ENGRAVED BY ALBRECHT DÜRER

Old Furniture

FURNITURE OF THE JACOBEAN PERIOD

BY GEORGE CECIL

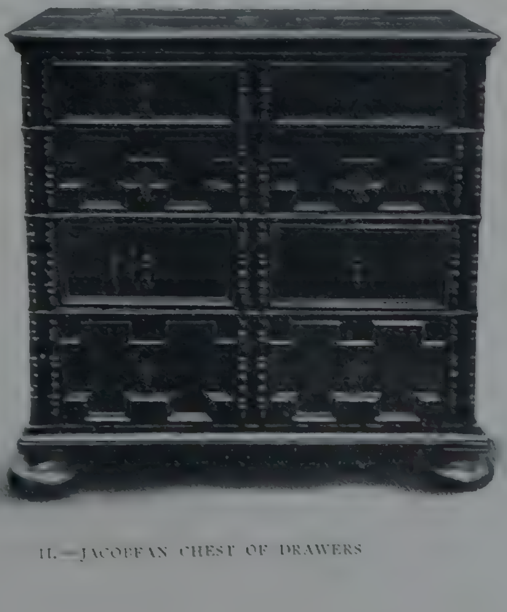
It is probable that each collector of decorative furniture of a certain period cherishes the fond belief that his (or her) particular treasures, whether of the Elizabethan, Louis XIII., Cinquecento, Queen Anne, Chippendale, Adams, William III., or any other period, are, severally, the most to be admired of any. There may, again, be others who are so attracted by the chaste simplicity of style and historic interest attached to an early Latin *scamnum*, that they are incapable of admiring the more ornate furniture of succeeding centuries.* And it is possible that there are *cognoscenti* who cannot bring themselves to appreciate the charms of, for instance, the beautiful satin-wood dressing-tables still to be found in old English country houses. There may, however, be other ardent collectors who are not above entertaining the claims for consideration of furniture of other epochs. And there remain always genuine lovers of beautiful furniture who will not withhold their admiration from any examples of good furniture, whether ancient or modern. Even clever imitations are not beneath their notice. It is for their benefit that one ventures to call attention to the merits of Jacobean furniture.



I.—JACOBEAN STOOL AT KNOLE

There are, of course, examples of periods other than the Jacobean which very rightly command the highest admiration. Splendid, indeed, are some of the carved chairs of the early middle ages, that of St. Peter being of particular merit. The Gothic chairs of the fifteenth century—exquisite in their carving, the wonderful Norwegian doorways of the eleventh century, as also the Scandinavian woodwork of a hundred or so years later, are of the highest interest. One can but admire the ebony and ivory work of Picchi, the taste of Fourdinois, the delightful cabinets and sofas of Sheraton, the tulip-wood furniture of the Louis XVI. period, Boulle *armoires*, and marquetry *escritoires*. Yet, however catholic or eclectic the collector's tastes may be, he surely must, after making a study of Jacobean furniture, become a convert to its exceptional charm.

The reign of James I. is particularly noticeable (so far as furniture is concerned) for the great change in design which took place shortly after that monarch began to reign. To bring home this fact one has but to compare the work of earlier makers and



II.—JACOBEAN CHEST OF DRAWERS

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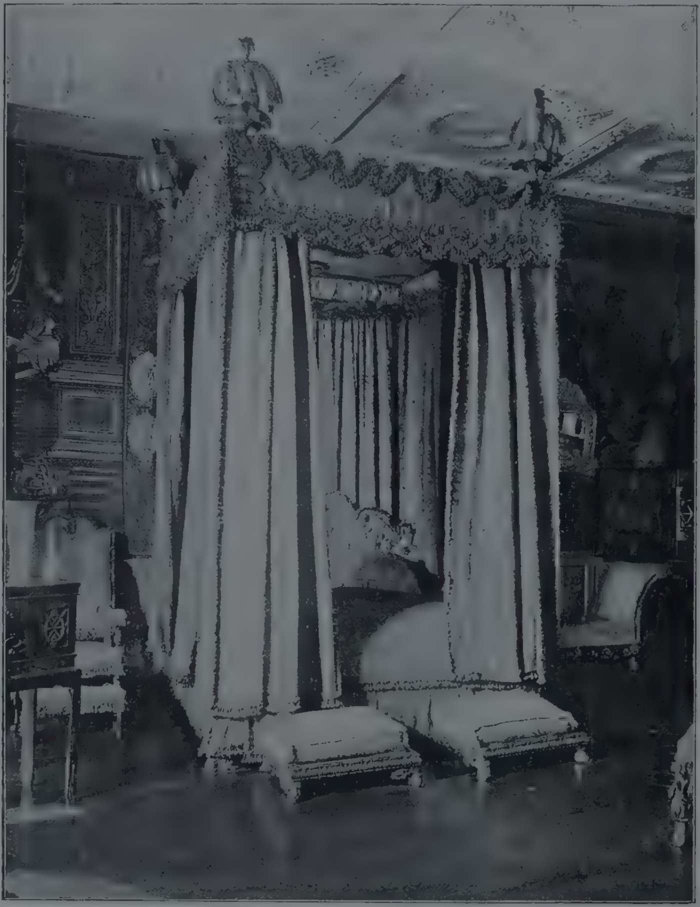
* Ovid, indeed (*Fasti*, vi. 305), seems to hint that there was room for improvement in furniture. His words are:—"Ante focos olim scamnis considere longis Mos erat" ("It was formerly the custom to sit on long benches (or stools) before the hearths").

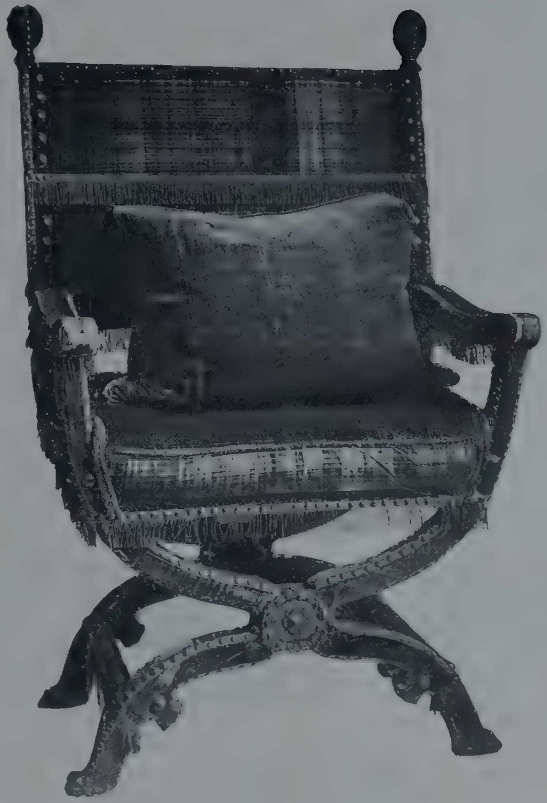
carvers with Jacobean examples. One has merely to glance at a book of reference on the subject, or to visit some of our museums, where ample proof of this is given. And it is proposed in this article to point out some of the beauties of Jacobean furniture, and to give a few notes explanatory of the accompanying illustrations. It may, in this connection, be added that none of these have appeared before, and that they are specially placed at the disposal of readers of The Connoisseur. Illustrations Nos. ii. and vi. represent two chests of drawers, both particularly fine specimens, and in an excellent state of preservation. They were taken from an old house in Great Yarmouth, a town which is (especially in the Friars' part) exceptionally rich in furniture of this epoch.

In not a few old country houses in England rooms which are Jacobean, either partly or wholly, are still to be found. At Byfleet House may be seen a fireplace which is a particularly fine example of the early Jacobean period, and some years ago a house in the city contained a richly carved old oak chimney piece, also Jacobean. Nor must Langleys, Essex, the seat of Colonel Tufnell, be forgotten. There one may see two exceedingly rare specimens of the period under discussion, one being the old dining-room, the other the library. The walls of the latter are beautifully panelled, and the ceilings of both are exceptionally fine. The mantelpieces also are admirable, and the Essex people, as may be imagined, take no small pride in them. One of these rooms formerly possessed stained-glass windows and is supposed to have been the family chapel, and the walls are ornamented with graceful festoons of flowers and fruits. Then there is Ford Castle, renowned for the "King's room," with its dated Jacobean chair, an excellent illustration of which is to be seen in Mr. Litchfield's *Illustrated History of Furniture*. In the hall of the Barbers' Company tables of this period are to be found, and the Carpenters' Company are the fortunate possessors of a Jacobean carved oak centre table which, like the Ford Castle chair already referred to, is dated 1606. Westminster Abbey contains an interesting relic in the shape of a Jacobean table which, however, unlike most of the furniture of that period, is devoid of ornate carving; and in Holland House, London, some remarkably fine specimens may be seen.

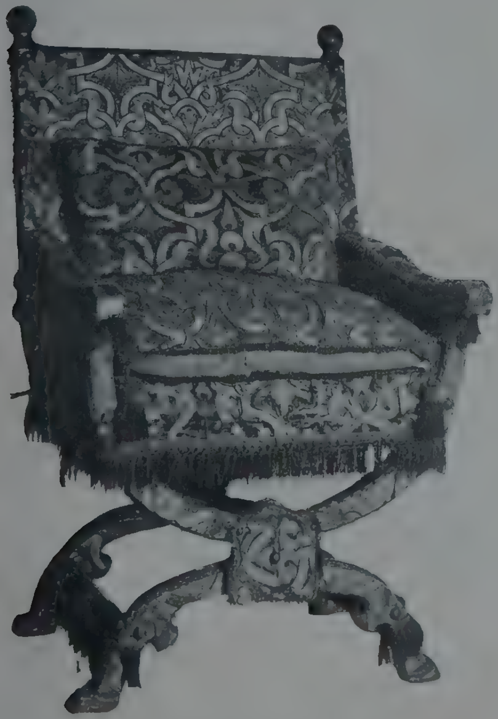


III.—BED OF KING JAMES I. AT KNOLE

During the reign of Charles the Unfortunate the couch and settle came into prominence, and several examples of them are to be found in various parts of England; some are said to have been made in Yorkshire, a county which has the credit of possessing much Jacobean furniture. Of the silver furniture of the period of James II., perhaps the best specimens are those in the possession of Lord Sackville, of Knole; he has several entire suites, and one of these consists of a table, a pair of *torchères* and a looking-glass of ebony with beautiful silver mountings. Hours—not to say days—might be spent in appreciating the chairs, stools, and beds of this particular period, which are to be seen at Knole. Among the treasures which possess historical and personal as well as artistic interest for the collector, is the chair in which James I. sat when giving sittings to the painter Mytens. The Royal bed with its red silk hangings lavishly embroidered in gold, specially prepared, it is said, for that monarch when staying at Knole, is quite unique. In giving an illustration of the chair it may be remarked that the fact, deplored by some writers, that it is not in a better state of preservation, is really its recommendation; its age, and the evidence of it, constitute its charm: the cushion shown in the illustration is said to be the identical one used by James I. when posing for the Dutch artist. The woodwork is black oak, upholstered in red velvet which, with time, has become exceedingly threadbare; the upper part of the chair is traversed by a fringe of gold thread, and the edges of the seat are treated in like manner. One cannot fail to notice the exceeding grace of the supports of the specimen. Illustration No. iv. is of value, as it serves to show the decorative work of the period; the pattern is graceful and the design boldly drawn. In the woodwork this chair somewhat differs from the one previously described; the centre piece which covers the joining of the supports, is larger, and, together with the rest of the woodwork, rather more elaborately carved than is the case with the majority of seats of that period. It would appear that the stool illustrated on the first page of this article is the work of the same artisan, for, though it is devoid of all attempt at ornament, the material with which it is covered is very similar. Except that the seat of this stool is frayed at the corners, it is in a wonderfully good state of preservation. The tassels forming the braiding have still quite a fresh appearance, and the legs and cross-pieces are in as good condition as though they had left the maker's hands but yesterday, instead of two hundred and eighty years ago.

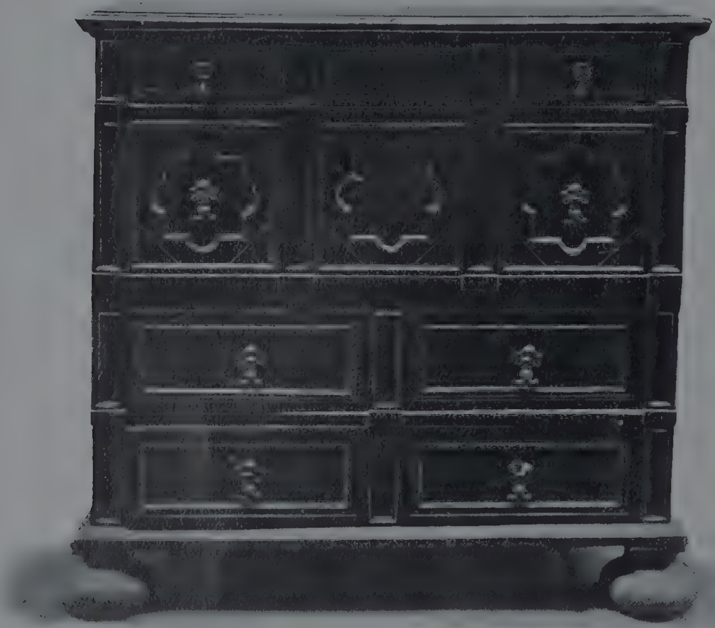


V.—CHAIR USED BY JAMES I.



IV.—JACOBEAN CHAIR AT KNOLE

An article dealing with Jacobean furniture, and giving illustrations of the examples existing at Knole, would not be complete without a picture of the bed already referred to. It is of gold and silver tissue, and lined with red satin heavily embroidered with gold. It is, though greatly faded, still a remarkably handsome object. The canopy is beautifully carved, the gilt head-board bearing the Royal arms; the four posts are surmounted, it will be noticed, with the Royal plumes. The "Spangle" bedroom, the furniture of which was a gift from James to Lionel, Earl of Middlesex, is an exceedingly interesting apartment at Knole, with its wonderful bedstead hung with crimson satin curtains, embroidered with gold and silver, and its chairs and stools *en suite*.

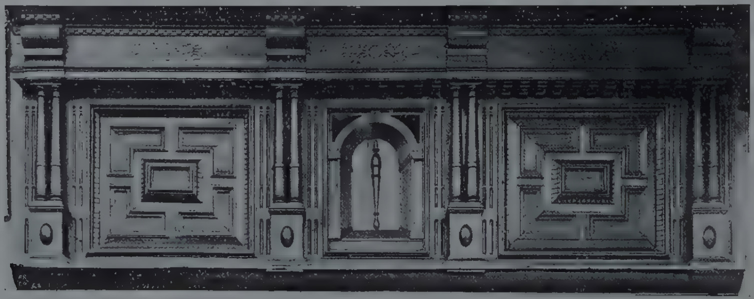


VI.—JACOBEAN CHEST OF DRAWERS

The walls of the room are beautifully panelled, and at the foot of the bed two stools are placed, according to the custom of the period. The brown gallery contains some fine specimens, including chairs and couches.

Following the example set by wealthy people of Charles the Second's time, James I. encouraged his people to allow stools to give place to chairs. Prior to his reign the chair was looked upon as a luxury for the use of the master or mistress of the house only, stools being in general use. By degrees lounges, settles, "scrowled" chairs, the latter being inlaid with other woods (English and foreign), came into favour. A few carved oak chairs still exist as examples of the art of this time. Illustrations of them are to be found in Chancellor's *Examples of Old Furniture*. One of them is a drawing of a child's high chair of the period, and another of an armless, high-backed chair. This last chair referred to is decorated with scroll-work, carved and pierced, the seat is of cane, and the central panel in the back of needlework. Nor must one overlook the Jacobean cabinets, one of which was sold some time ago by a London auctioneer. Its panels are of ebony, and the other parts inlaid with mother-o'-pearl and ivory.

The accession of James the First marks a well defined epoch of transition, when the useful was enriched by the ornamental, and taste was super-added to utility. It exhibits, moreover, the interest the skilled workman took in carrying out the design of the artist, his honest pride in producing good work by conscientious labour, conspicuous chiefly for its absence in the "scamped" work of the present day. It shows that utility is not the only measure of value, and that there is a sense to which the work of the cunning craftsman irresistibly appeals.

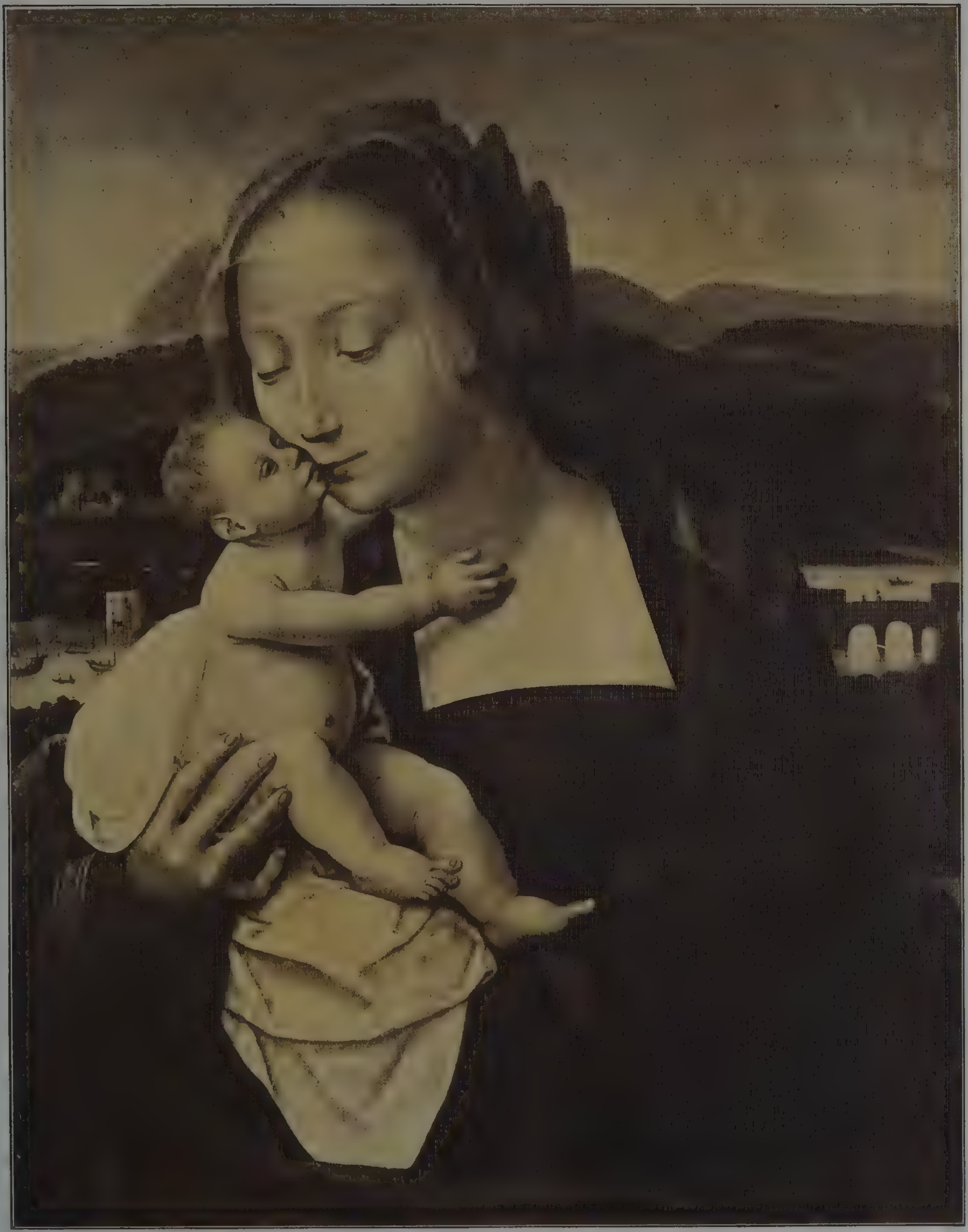


JACOBEAN CARVING FROM A MANTELPIECE AT YARMOUTH

VIRGIN AND CHILD

By Quentin Matsys

From the Huybrechts Collection, Antwerp



Pictures

THE HUYBRECHTS COLLECTION RECENTLY SOLD AT ANTWERP

BY J. WHITBY

By the very important art sale which has recently taken place at Antwerp, when the pictures, library, and other treasures of M. Edmond Huybrechts of that town were offered to the public by Messrs. Le Roy, some remarkable works of art were secured by various museums and connoisseurs.

Special interest attached to this sale, as it distributed the last of those collections of really great importance of which Antwerp was formerly so proud. Once, every great family in that rich city conserved with a pious care the various artistic legacies received from its ancestors, but little by little all the various *objets d'art* have been distributed, and M. Huybrechts's sale saw the last of these magnificent accumulations broken up and scattered.

This Antwerp collection was originally commenced about half-a-century ago by Monsieur Pierre Jean Huybrechts, a rich bachelor merchant, who, dying in 1878, bequeathed his treasures to his two nephews, having been greatly guided in his artistic selections by his great friends, the famous painters of his time, Leys, De Keyser, Wappers, Lies, Lamorinière, and Verlat.

Monsieur Edmond Huybrechts on receiving his legacy became fired in his turn with the collector's fever, and continued adding to his uncle's work with such zeal and success as the remarkable specimens recently sold sufficiently attest. His tastes were eclectic, and the accumulation was therefore very varied.

Early Flemish art was represented by two examples, the first being a small tryptich by Memlinc (1435-1495), with figures of tiny size, representing *La messe de St. Gregoire.* Mr. W. H. Weale, in his work on Hans Memlinc, describes these pictures as gem-like, and beautifully preserved. The central panel shows St. Gregoire performing mass, dressed in his sacerdotal robes. The Saint is presented as astonished at the miracle which has changed the Host into the living Saviour, a miracle which is unnoticed by the assistant, the Cardinal, or the kneeling monk. The left-hand panel tells the story of St. Michael and the Dragon, and the right that of St. Jerome, who, clad in a long trailing red robe, extends his hand towards a lion. Each of these panels is only 6 ins. high by 3½ ins. wide, and they have all the delicacy of the work on the Shrine of St. Ursula at Bruges from the same hand. This tryptich was bought by Messrs. Le Roy for £640.

The second picture is an admirable panel 19 ins. high by 15 ins. wide, by Quentin Matsys (1466-1530), representing the Virgin and Child. The Virgin wears a blue dress slightly open at the throat, her head being covered with a muslin veil, revealing her blonde tresses. She has a sweet and candid expression, and shows the Virgin as Matsys loved best to imagine her, as his work in the museums of Antwerp and Amsterdam indicate.

The later Flemish school showed an admirable example of Pierre Breughel the elder, 1525-1569, *Le Dénonbrement à Bethléhem*, wherein the Bible event has been transposed to a Flemish scene amid snow and ice, in which the daily life of a village in Flanders is represented, with the addition of the Virgin seated on an ass and accompanied by St. Joseph. Many visitors to the *Musée ancien* of Brussels will remember this picture, which is, however, according to M. Wauters, the eminent Director, but a copy by Breughel the younger of this the original, and the museum therefore hastened to acquire it at the price of £360.

The Golden Age of Art in the Antwerp School was well represented, several of Rubens's pictures being offered for sale. Amongst the principal of these was a large sketch, more finished than usual, an *Assumption of the Virgin*, that was bought by M. Kleinberger for the sum of £808. This sketch, entirely from the master's hand, served as a model for the pupils who prepared the great altar piece for the high altar of the Chapelle de Bruxelles, now belonging to the museum of Düsseldorf. It is 3 ft. 5 ins. high and 2 ft. 5 ins. wide. In this the Virgin wears a red robe.

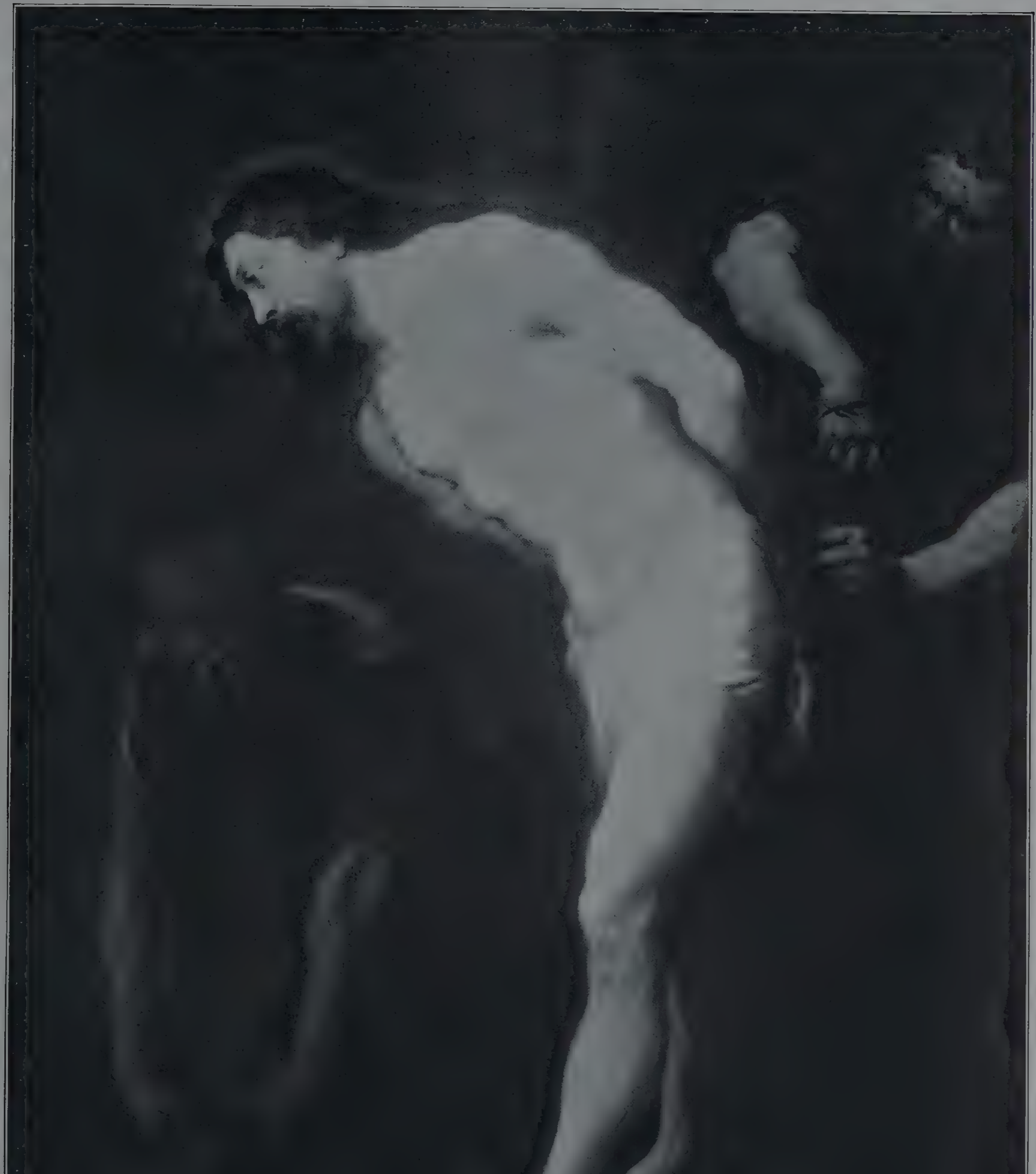
His *Satyr carrying a basket of fruit with a young Bacchante* is a group which he painted several times. One copy was presented to Salomons Nobiliers for services rendered at the sale of pictures on the succession of the King of Spain; another was given to Pierre the huntsman in lieu of salary. It is painted on canvas and now forms part of the gallery of Schönbrunn, near Vienna. The one sold at the Antwerp sale was a panel, similar to that belonging to the Dresden Museum. All three are of strong colouring, with deep shadows, and with the paint like enamel are expressive of Rubens' first manner. The fruit is from the hand of François Snyder. Messrs. Le Roy bought this picture also, for £204. The other pictures by the great master were *L'ivresse de Bacchus* (bought for £46), the *Portrait of Isabella Brant* (purchased for £172), *The Family of Rubens* (secured by Messrs. Le Roy for £88), and five other works which brought sums varying from £20 to £6. These last were sketches, and attributed to Rubens.

THE SERENADE BY JORDAENS

Rubens's great pupil, Antony Van Dyck, was represented by three pictures, of which perhaps the most interesting was the *Adoration of the Shepherds*, a sketch on a panel 21¾ ins. high by 15¾ ins. wide. It figured in the Van Dyck exhibition in London in 1899, and at a similar show of this painter's works at Antwerp in 1900 (as well as the delicate little *Christ at the Column*). This was the sketch for the picture which hangs in the church of Notre Dame at Termonde, near Ghent, in company with a *Crucifixion* by the same artist.

The *Flagellation*, which was to be seen at the Antwerp Exhibition, but not in London, is a magnificent picture, also a panel 2 ft. 1 in. high by 1 ft. 5 ins. wide. It was sold for £840.

Many rich examples of Jordaens were offered to the buyers. Perhaps the most remarkable was a portrait, painted in 1641, and representing an elderly Flemish gentleman, in black silk. It has been supposed that this may be the portrait of Jordaens's father-in-law, Adam van Noort, who loved to be depicted. The model was, however, apparently about seventy years of age, and van Noort must have been quite 84 years old when this picture was executed. It is probably therefore the likeness of some rich noble or wealthy business man of the period. The portrait of a lady, and the pendant to this—one of Jordaens's best portraits (and they are rare)—hang in the Brussels Museum, and it seems a pity the Belgian Government did not secure this one as well. It went to Messrs. Colnaghi, of London, for £2,080, an enormous rise



THE FLAGELLATION
BY VAN DYCK

(*2 ft.* 1 *in.* × 1 *ft.* 5 *ins.*)

on the price of £200 paid for it by M. Huybrechts. It is, however, a picture of great beauty, and a perfect *chef d'œuvre.*

The *Serenade*, also by Jordaens, fetched a fairly good sum, going to Leblond for £128. It is much stronger in colour than the portrait, and the artist has drawn himself in the bagpipe player. This scene of gay country life was not repeated by Jordaens.

The town of Ghent bought *Apollo and Marysas*, in which the effect of light is very brilliant, for £76; and *Rebecca at the Fountain*, also by Jordaens, very rich in colour, became the property of D'Hagemans for £74.

the lordly hall they were intended to decorate. These pictures were sold for £732.

Two other remarkable portraits were those by Gerard Ter Borch, the delicate work and colouring bringing a sum of £500 each.

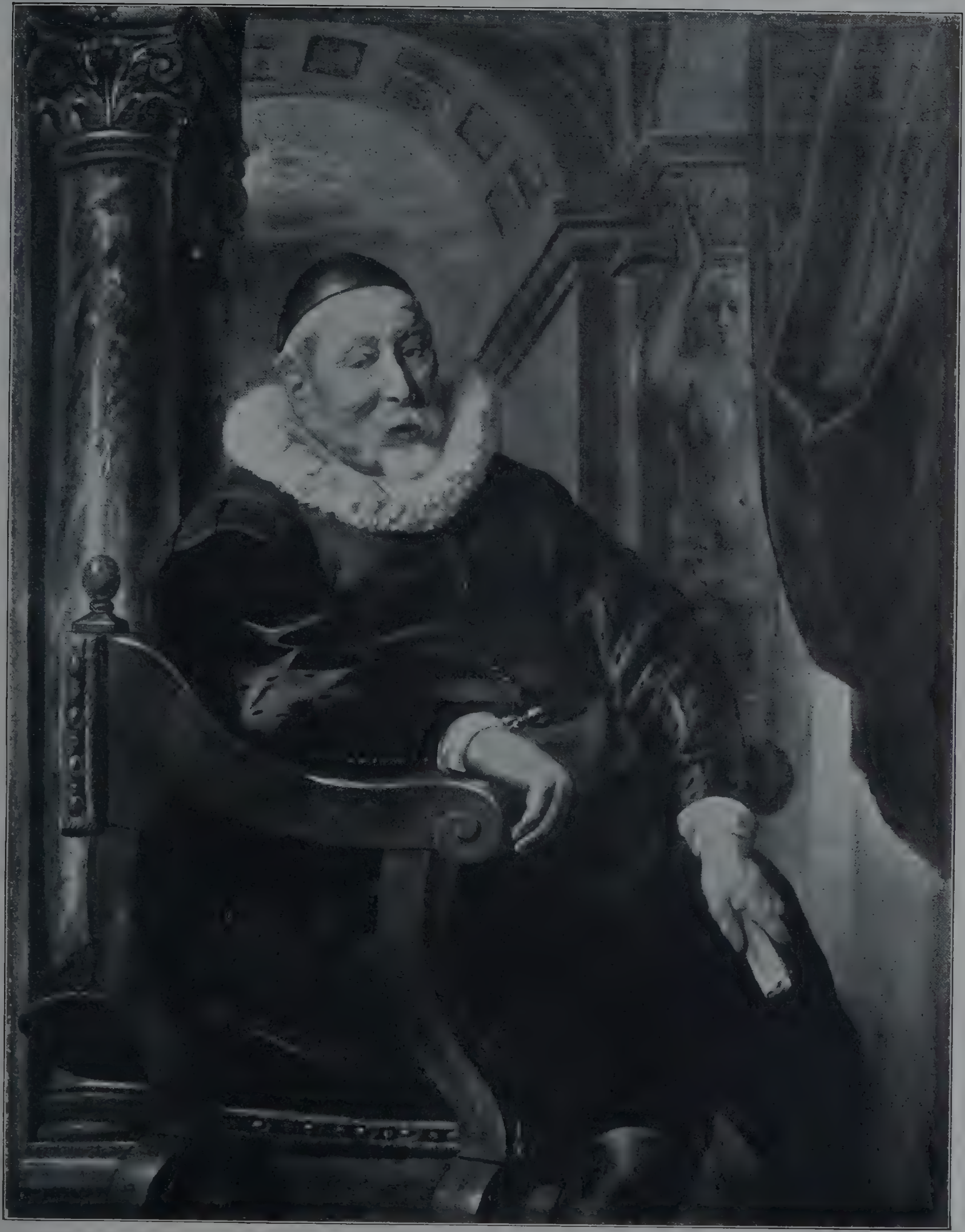
Adrian de Vrie's portrait of a man was also worthy of remark.

There were marvels to be seen among the landscapes, sea scenes, and pictures of animals. A Paul Potter, representing three cows, beautiful in colouring, resting under the shadow of a tree, sold for £412; two Hobbemas, the one, a picturesque mill scene, small (only 9 ins. by 11½ ins.), but a brilliant work, which sold for £460; and a larger picture representing a scene in a forest with a winding river. This latter bears the signature of Ruysdael, but its golden tones, the boldness with which the foliage is painted, and the whole style of the work, have led experts to be quite sure that the picture is really a Hobbema, and that the name of Ruysdael has been added later. Ruysdael himself is represented by a fine landscape, which sold for £628.

LE DÉNONBREMENT À BETHLÉHEM BY P. BREUGHEL THE ELDER

The collection of pictures of the Dutch school in the gallery of M. Huybrechts was particularly brilliant. It opened by two portraits of a man and his wife, by Nicholas Maes, who, from the armorial bearings introduced into the corners of the paintings, may be recognised as the Baron and Baroness of Gottignies-Snoy. No pictures painted by the celebrated pupil of Rembrandt are finer than these, in which the master, choosing a happy manner between his earlier preference for violent contrasts and the affectations of his later style, has executed two veritable masterpieces of rich but delicate colouring, and suggesting an aristocratic atmosphere in perfect harmony with

Jean van Goyen was illustrated by four pictures, of which one represented, in his clear brown tones, a seascape bathed in a soft light; and another of skaters,



PORTRAIT OF A GENTLEMAN
BY J. JORDAENS

in which his delicate style is greatly to be noticed, and wherein his tender silver greys deepen into blue tones. Three Cuyps of different styles illustrated the varied talent of this fine painter. In *The Prince of Orange at the Siege of Breda* (£464), we have the Prince on horseback as the central figure, with town and troops as a background. A portrait of a child sold for £320, and a very fine landscape, *The approach of the Storm*, brought the seller £576.

Simon de Vlieger was represented by a sea scene, Wouvermans by a picture of *Winter* full of life, while Berchem and Dujardin were represented by rustic scenes. A superb picture by Adrian van Brouwer, and another by Adrian van Ostade, depicted peasant life, and were full of humour and beautiful light and colouring. The former fetched £401, and the latter £1,280.

The foreign schools of an earlier date than our own presented some remarkable examples, one being a Madonna, which from its style of painting, the drawing of the figures and landscape, spoke so strongly of Raphael, that whether the panel was painted by the great Italian master, or by one of his faithful Florentine pupils, its merit was instantly recognised, and the picture was eagerly fought for by the connoisseurs present at the sale. It was finally knocked down for £1,380 to M. Mersch, who thus secured a veritable masterpiece. The picture shows the Madonna holding the Holy Babe, with a pomegranate in her hand. Her chestnut hair is covered with a light tulle veil, and her expression is inexpressibly sweet. Her dress is red, with gold embroidered border; her mantle green, lined with blue. The background is strongly suggestive of the master of Urbino. The Albertina in Vienna possesses a drawing by Raphael of a Madonna presenting a pomegranate to the infant Jesus, which Passavant concludes was the sketch for some picture. None of the known pictures by the great master possess this distinguishing mark, and this is the only picture justifying Passavant's conjecture. It was bought from Otto D. Droop, in Havana, and has been transferred from wood to canvas.

Among the Italian School was a fine example of Salvator Rosa, in which a group of gipsies descend a mountain gorge bathed in sunshine. The old French School was represented by a splendid *Virgin adoring the infant Jesus*, by Jean Fouquet, which the Brussels Museum acquired for the sum of £1,360. In this the ground work is of gold, the Virgin's mantle being of red, lined blue, and she wears a blue dress. Three angels with spread wings surround the Holy Mother, who kneels before the child. This picture, it will be remembered, was exhibited at the Burlington Fine Arts Club, and figures in the "Three hundred paintings of old masters" belonging to the Sedelmeyer Gallery, and published in 1896. A beautiful three-quarter face of a child's head, by Greuze, was one of the attractions of this section, and a picture by Murillo of St. Agatha went for £27.

LA MESSE DE ST. GREGOIRE BY HANS MEMLINC (*Each panel* $3\frac{1}{2}$ *ins.* × 6 *ins.*)

Miscellaneous

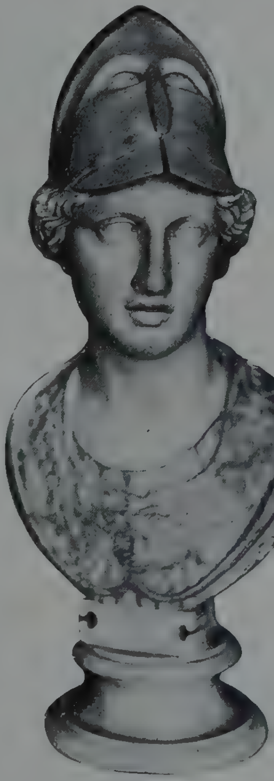
SOME EXAMPLES OF GREEK SCULPTURE IN THE COLLECTION OF DR. PHILIP NELSON

BY THE COLLECTOR

Greek sculpture as represented in our museums of to-day consists in the main of copies, more or less accurate, of originals, now, alas ! lost to us, perhaps for ever. These copies, made during the period 100 B.C.-150 A.D., were produced by Greek artists to meet the requirements of Roman patrons, who, after the sacking of Corinth by Mummius in 146 B.C., developed a taste for works of art of this description. When Greece became a Roman province, its shrines were laid under contribution to supply the wants of Rome, and only within recent months a most interesting find occurred in the sea off Cape Malea, where divers, whilst fishing for sponges, discovered a wreck whose cargo consisted of Greek bronzes and marbles. This *trouvaille* is of much importance, since it is recorded in Lucian that a ship of the fleet of Sulla, whilst proceeding to Italy, loaded with the artistic spoils of Greece, sank in this vicinity, whence, after a lapse of two thousand years, it has yielded up its treasures to delight the intellect of modern archæologists.

From such remains as these, and from such an example of art as the Hermes of Praxiteles, the only recorded original which has survived to our time (discovered through German excavations at Olympia as recently as 1878) we may form some slight idea of the superlative excellence of the Greek masters in sculpture.

The number of sculptures which originally decorated the temples of Greece must have been enormous, since we find, after Greece had been a Roman province for a period of two hundred years, that Delphi alone was even then capable of yielding no less than five hundred bronze statues to re-decorate the imperial city, then rising, phœnix-like, from its ashes.

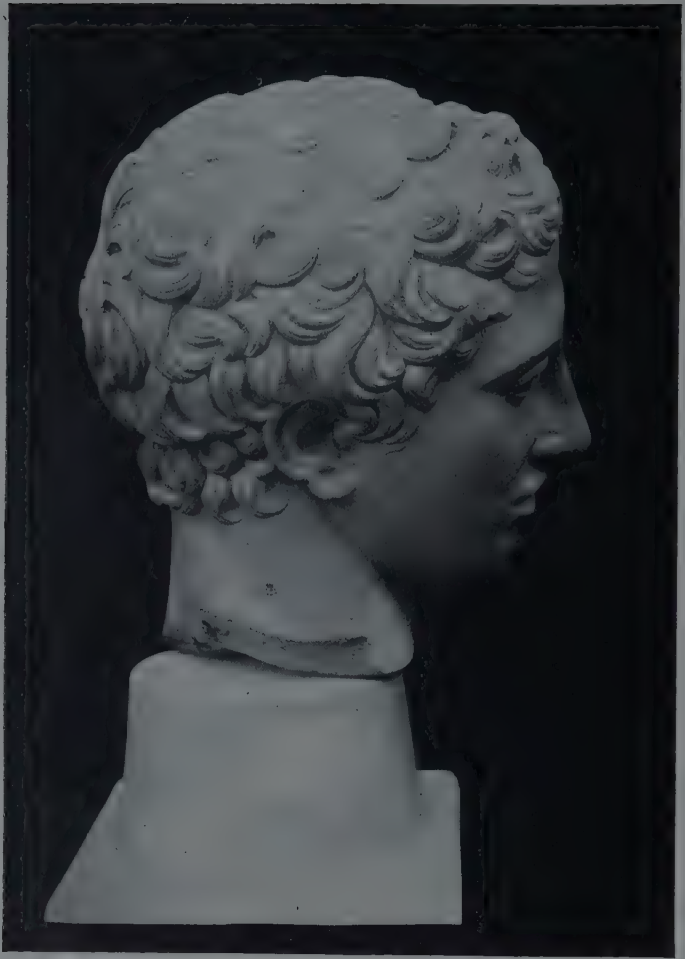


THE DISNEY ATHENE

It is interesting to remark the practice of the Greeks in the application of colour to their marbles ; as a rule the garments alone were coloured, the exposed surfaces of the body, *e.g.*, the face, being left in their original whiteness and merely waxed over, though there is in the British Museum a head which even to-day bears remains of the delicate pink flesh tints on the face, whilst the hair is treated in a generous brown. The increasing difficulty of conveying marbles of any importance from either Greece or Italy, in view of the restrictions imposed by the respective governments, renders any examples which have reached our shores additionally interesting.

It is not my intention to describe all the sculptures which form the collection, but rather to select some three examples which demand further acquaintance. Of these without doubt the head of a young Greek athlete should be the first to claim our attention. This head, which is a copy of a bronze original of the fifth century B.C., is executed in Parian marble of that fine quality known as "lychnites," and has come down to us in a singularly fine state of preservation, a portion of the nose and upper lip being alone restored. The head formed part of a nude figure, since the under surface of the neck is not smoothed off, as would have been the case had it been inserted into a socket prepared for its reception, as was commonly done in the case of draped figures.

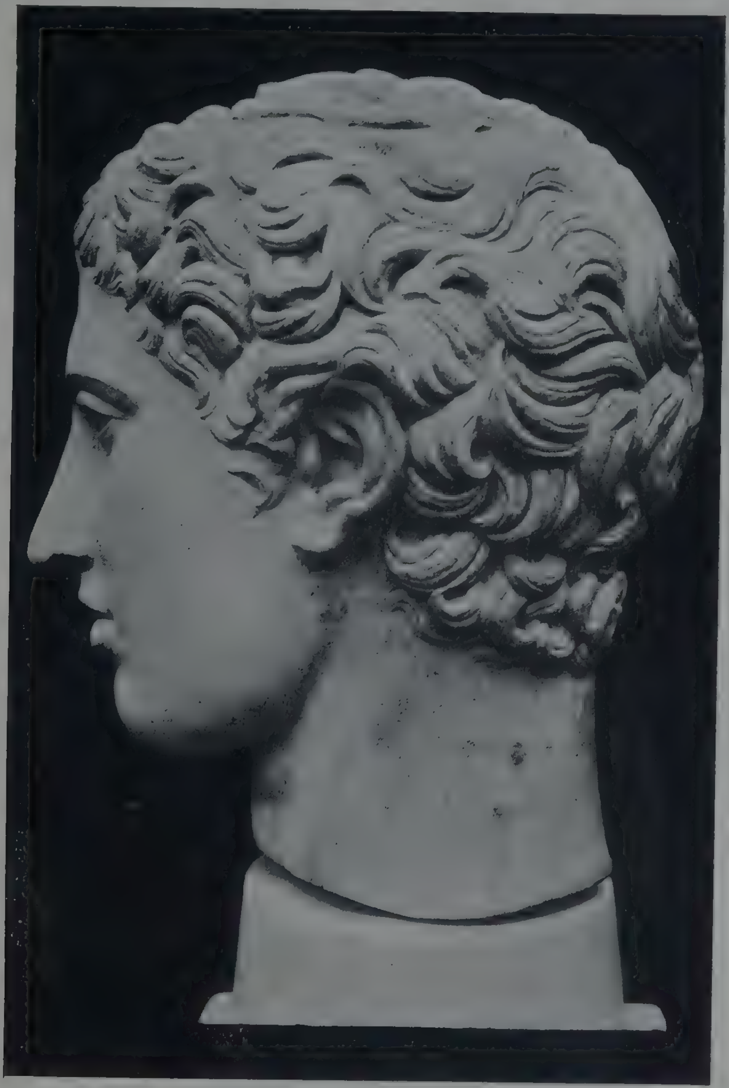
In figures of this period the head is directed towards the supporting leg, the other being slightly bent and drawn back ; the motive in the arms is reversed, and thus the arm opposite the active leg is in muscular action, whilst the other hangs in repose by the side. We must thus imagine the figure to have been standing on the right leg, the left foot slightly raised,



HEAD OF AN ATHLETE

and resting on the toes, whilst the left arm supported some such object as a spear; in fact, such a figure would follow very closely on the lines of the well-known Doryphorus at Naples, the work of Polycleitos. Prof. Furtwängler agrees with me in regard to the marked resemblance which this head presents to that of the Wounded Amazon of the Capitoline type, which he, in his "Masterpieces of Greek Sculpture," proves by arguments too lengthy to enter into here to have been the work of the sculptor Cresilas. The resemblance between these two heads is remarkable, the hair being very similar, whilst the grooves shown on the eyelids point to their having an origin in common. The asymmetrical arrangement of the hair and its plastic treatment full of living variety contrasts in a marked degree with the closely-clinging symmetrical locks, such as we find in works of the school of Polycleitos, whilst the Attic grace of the head before us is very different to the Argive severity shown by the Polycleitan school. It has been suggested that the athlete head might be the work of a pupil of Polycleitos working under Attic influence, and since Cresilas visited Argos in 420 B.C., such a thing is not impossible, and the name of Phradmon has been suggested by Prof. E. Gardner in this connection. It is recorded by Pliny that Cresilas produced both an Amazon and a Doryphorus, and since it is almost certain that the Capitoline Amazon is the work of Cresilas, and the Athlete is evidently by the same hand, it seems tolerably clear that we have now recovered the hitherto unknown Doryphorus of Cresilas mentioned by Pliny xxxiv. 76.

Speaking of this head, Prof. Ernest Gardner says "we have here the earliest and finest example of a series already recognised and widely represented throughout the museums of Europe." This head



HEAD OF AN ATHLETE

s brought from Italy early in the last century by alton, of Bath, whence I acquired it.

The next piece to be described is a head of Athene, Parian marble, also derived from a bronze original f the fifth century B.C. It was brought from Italy by oyd in 1761, and passed successively through the nds of Thomas Hollis and John Disney. It was ustrated by the latter in his work, "Museum isneianum," forming Plate I. in that book, and being stly entitled to this position, since it was the gem his collection. When Disney, in 1850, presented collection to Cambridge University, he retained is, his choicest example of Greek art. From his le at Ingatestone in 1885 this head was purchased d subsequently became mine. The original d has been considered to have been the work Alcamenes, a younger associate of Pheidias, 416 B.C. The goddess is represented wearing the well-known Corinthian helmet, beneath which on both sides may be seen projecting the felt cap worn to prevent the brows from being chafed. The lips, slightly parted, show the teeth, whilst the gaze is one of kindly reverie, and is directed slightly downwards. There is in the Louvre a full length figure of Athene with a similar head, bearing on her left arm a box, from which emerges a snake, representing Ericthoneus, which she regards with a look of quasi-maternal interest. This, Prof. Gardner suggests, may be the prototype whence are derived the Eirene and Plutos of Cephisodotos and the Hermes of Praxiteles, this latter the finest example of sculpture preserved to us from antiquity.

The last piece of sculpture is a head of the goddess Hera, executed in fine-grained marble, probably

Asiatic, the work being of the Hellenistic period. This head, copied from a bronze, is slightly larger than life. The hair flows in symmetrical tresses, covering the upper portion of the ears, to be gathered into a knot behind, whence it falls in curling masses on to the shoulders.

The ears are pierced for the reception of metallic earrings, whilst the stephanos, which surmounts the head, was probably decorated with gilded studs. The orbits are hollow, and were doubtless filled with eyes, made of enamel, such as we find in the case of the colossal figure of Apollo at Munich. This type of Hera, which is quite unpublished, brings back to one's mind the head of Hera, as represented on the coins of Argos, the original of which is believed to be from the hand of Polycleitos. Time has unfortunately dealt somewhat unkindly with this marble; the surface is considerably encrusted, and the nose is entirely missing.

In conclusion, I would strike a note of warning against the indiscriminate purchase of objects of this nature, since a not inconsiderable number of "spurios" find their way into this country from Italy, a land where the supply is ever equal to the demand.

The *modus operandi* is somewhat as follows: a close copy is made in suitable marble of some little known antique head or figure, which is then subjected to rough usage and subsequently stained to the desired tint by the use of tobacco juice or a strong infusion of coffee, whilst incrustation may be readily simulated by the judicious application of cement. The detection of such forgeries is at times exceedingly difficult, and they may, in fact, be so skilfully executed as to tax the acumen of the greatest experts. The careful inspection of the portrait bust of Julius Cæsar and the head of Hera from Agrigentum in the British Museum may serve to illustrate my remarks on this point.

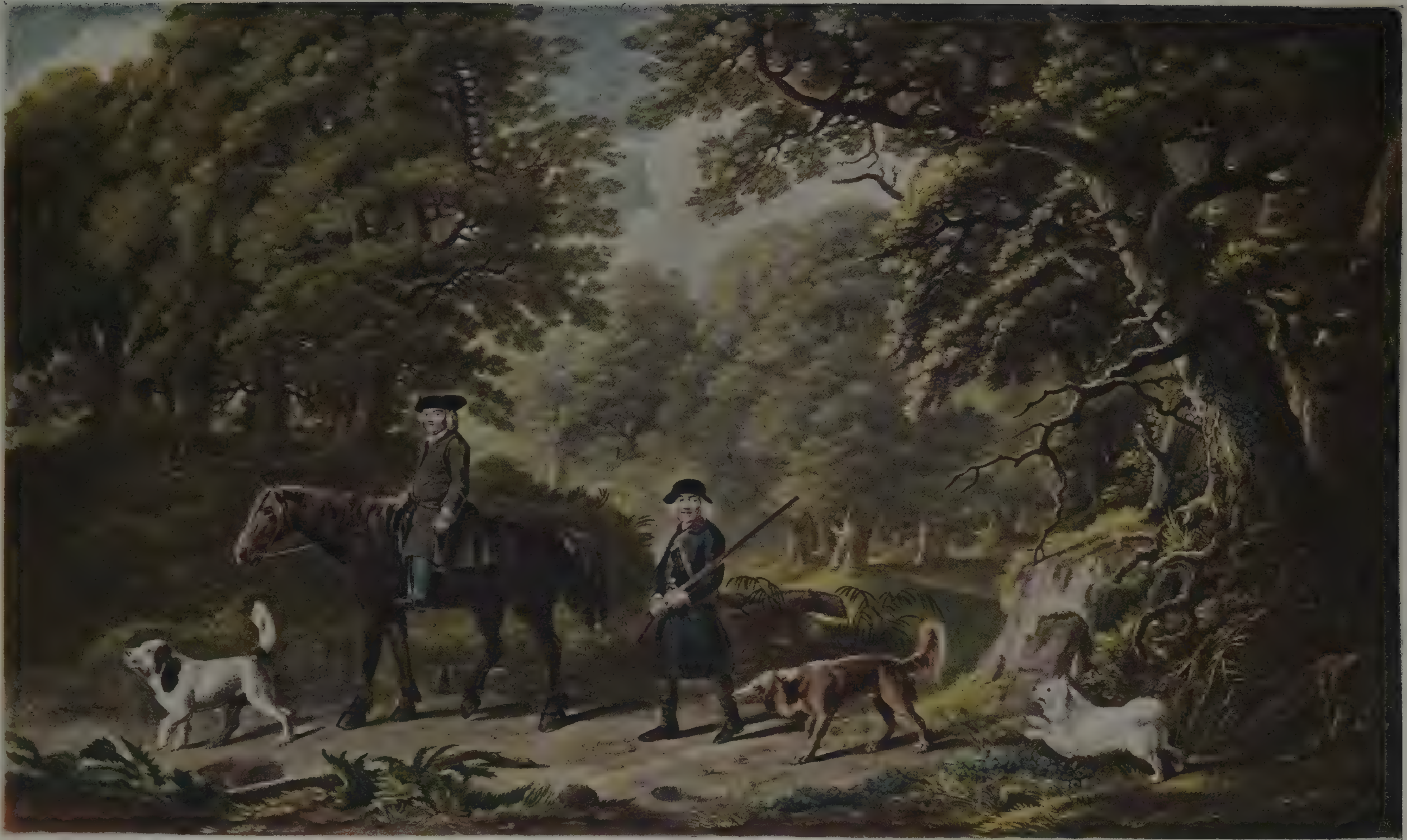
GAMEKEEPERS

From an engraving by
Henry Birche

After a painting by
George Stubbs, R.A.

Landscape by Amos Green

From Sir Walter Gilbey's
Collection



Painted by George Stubbs R A
Landſcape by Amos Green Esq Bath

Publiſhed May 25. 1790. by B B. Evans, Poultry London

Engraved by Henry Birche

GAME KEEPERS.

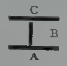
To the Right Hon.ble Lord Viscount Torrington This Plate is respectfully inscribed
By his Lordship's obliged and very obedient Servant Benj.n Beale Evans

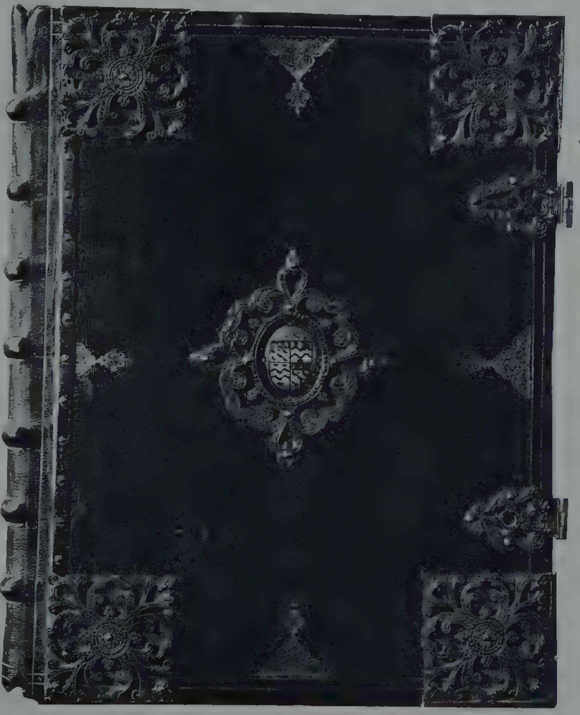
Old Books

BODLEY AND THE BODLEIAN APPROACHING TERCENTENARY

BY F.

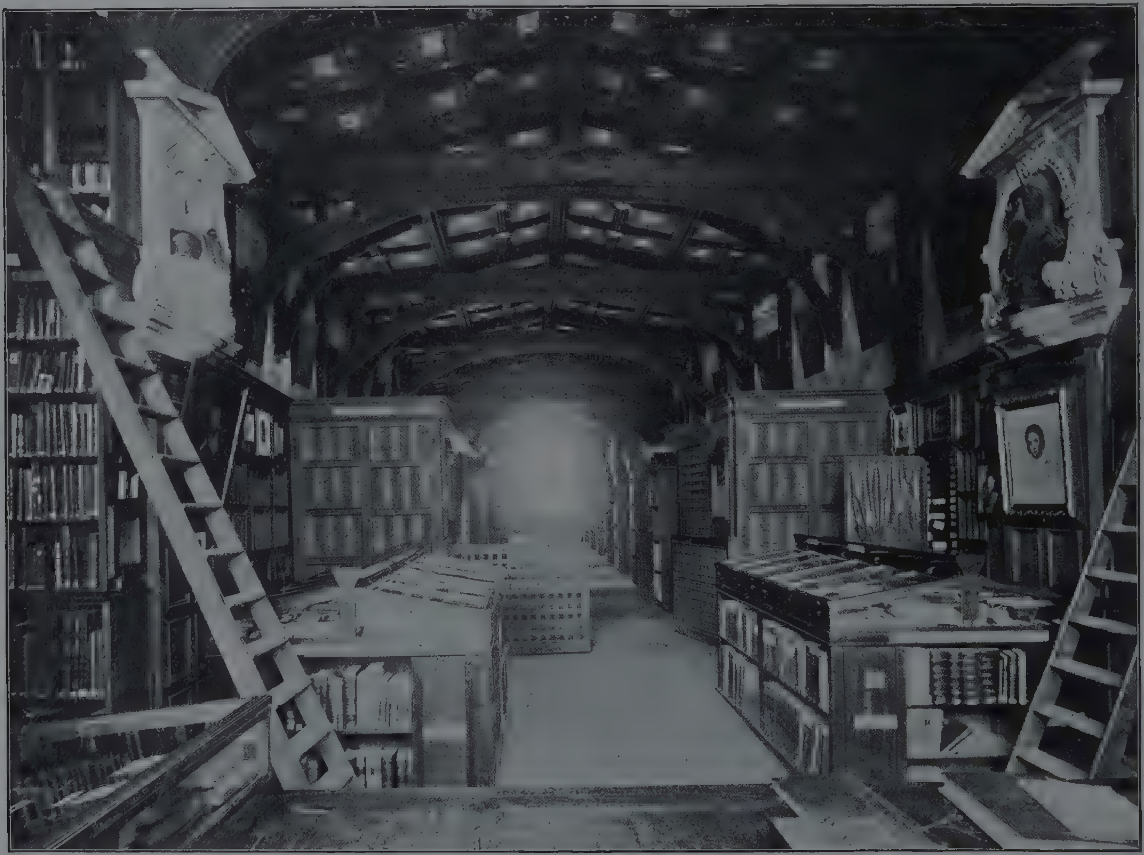
The Bodleian Library, one of the twelve greatest of the world, and incomparably the most picturesque and romantic, will celebrate on October 8th and 9th the tercentenary of its opening. Delegates of foreign libraries and universities have been invited from all parts of the globe, and it is expected that a fully representative company will do honour to the memory of its founder, Sir Thomas Bodley, in the ancient academic fashion, by presenting addresses, listening to an oration from the Public Orator of the University, and banquetting together in Christ Church Hall.

The Bodleian—as it is now universally called, though the abbreviation greatly shocked the purists when it came into general use at the beginning of last century—is the most important library which bears the name of a private benefactor. The British Museum, the Bibliothèque Nationale in Paris, the Library of Congress at Washington, the Imperial Library of St. Petersburg, and the Royal Libraries of Munich and Berlin, are great national institutions, generously supported by public moneys. Most of these are nobly housed in magnificent buildings of modern construction; the Bodleian, on the other hand, still preserves its almost mediæval setting. The visitor finds it difficult to realise its vast extent. The rooms wherein the reader works are exquisitely proportioned, but seem cramped and confined from the multitude of books, for they remain just as they were soon after Bodley's death in 1613. Since 1860 the Bodleian proper has been reserved for the use of the specialist student. All the more modern books, and those in general demand by University readers, were in that year transferred to the adjoining Radcliffe Library, known as the Camera, which resembles in miniature the domed reading-room of the British Museum. Thus the Bodleian (in which no artificial light is permitted to be used) is kept strictly for the more erudite research workers, and for the numerous scholars who are engaged upon its priceless manuscripts. The reading rooms of the Bodleian are three in number, shaped like the letter H lying upon its side, thus—  three noble galleries which, as a Stuart author well said, seemed to have been "selected by the Goddess of Wisdome as a Paradise to entertain the Muses." A long flight of stairs from the quadrangle below gives access to the first gallery (A), which is curiously fitted with benches for the readers down its sides. In the centre are a number of show-cases containing choice illuminated manuscripts, specimens of early printing and bookbinding, and some of the more interesting relics which have been left to the Library. Under the great middle window stands the Librarian's desk, facing the original Library (B), known as Duke Humphrey's Library. This was the nucleus of the Bodleian; around it all the rest has grown. Duke Humphrey of Gloucester, son of Edward IV., and the "Good Duke" of Shakespeare, had been Oxford's most generous benefactor in the early part of the fifteenth



THE REGISTER COVER

century. He had been one of the first to introduce into England the humanism of the Italian renaissance, and he had "magnified the University with a thousand pounds worth and more of preciose bookes." Thanks to his bounty, the University had been enabled to add another storey to the Gothic Divinity School which they had just erected, and from 1480—when the Duke's Library was completed—down to 1550 this was the University Library of Oxford. In that year, however, Royal Commissioners were appointed to visit the Universities and root out all that savoured of Papistry, and these Protestant vandals wrought ruin in the Duke's Library. The shelves were stripped absolutely bare, and five years later, the University appointed a committee "of venerable men" to sell even the empty cases, wooden benches, and iron chains. Oxford remained without a library from 1555 to the end of the sixteenth century, when Thomas Bodley determined to devote the remainder of his life to founding the Library anew.

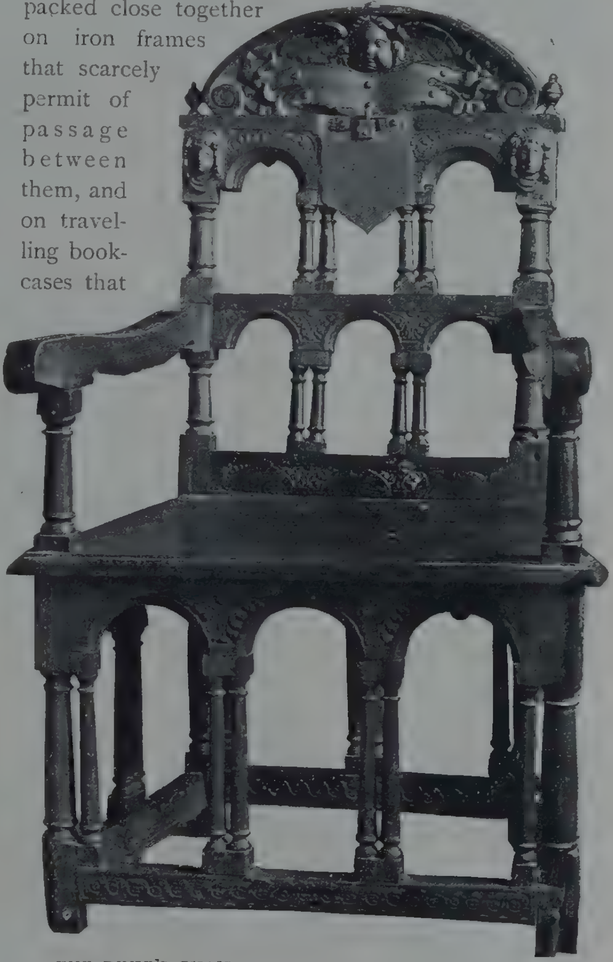


DUKE HUMPHREY'S LIBRARY, SHEWING THE BUST OF BODLEY TO THE LEFT AND THE LIBRARY BELL MOUNTED ON A WHEEL UNDER THE WINDOW

Bodley was a scholar and man of affairs in one. In his earlier days he had been Public Orator of the University; then he went to Court as Gentleman Usher to Queen Elizabeth, and was sent to the Hague as British Minister. But in 1597 he tired of public life—the service of the capricious and masterful Queen was not wholly a bed of roses—and he came to the decision "to set up his staff at the Library door at Oxon, being thoroughly persuaded that he could not busy himself to better purpose than in reducing that place to the public use of students." He enlisted the sympathies of his powerful friends in his project, and worked heart and soul for the enrichment of his Library. In Oxford itself the scheme was, of course, heartily welcomed, and Duke Humphrey's Library was once more refitted and refurnished. It still remains to-day in precisely the same condition as when it was thrown open to scholars of all nations in 1602. The old wooden roof was found to have become rotten, and was replaced by the existing panelled roof, which bears the arms of the University in each partition, while two thousand books stood chained to the shelves, the proceeds of the tireless search made by Bodley and his agents not only in the United Kingdom but in the cities of France, Germany, Spain, and Italy.

Soon after the opening, James I. issued Letters Patent authorising the Library to be called by the Founder's name, and licensing the University to hold lands in mortmain for its maintenance. Then, in 1604, the king knighted Bodley, paid the Library a visit, expressed his royal gratification at all he saw, and told Sir Thomas that he might take from the Royal Libraries at Windsor and Whitehall any volumes which the Bodleian did not happen to possess. The only tangible fruit, however, of this gracious promise was a superbly bound folio copy of the king's own works. But already the fame of the Bodleian had spread abroad and attracted foreign scholars to Oxford, for the librarian was able to inform the king that among the readers were Italians, Frenchmen, Germans, Danes, Poles, and Swedes. The number of volumes rapidly increased. Bodley was indefatigable in procuring gifts of books and money, and he provided a magnificent vellum register—which still lies on the librarian's table—wherein the names of all benefactors were inscribed. But what was even of greater importance, he procured from the Stationers' Company in London an agreement whereby "one perfect copy of every book" entered at Stationers' Hall was to be sent to the Bodleian. Under the terms of that original contract, which was gained, it is said, by a judicious present of a hundred pounds' worth of plate, and has subsequently been embodied in successive Copyright Acts, the Bodleian has ever since continued to receive all books, other than mere reprints, published in the United Kingdom. Thanks to the Founder's provident foresight, the Bodleian remained until 1753—when the British Museum was founded—the greatest library in the British Empire, and it still holds the second place, with little likelihood of its ever being deposed therefrom.

Bodley died in 1613, and was buried in the chapel of his old college, Merton. In his will he left not a penny to his own relatives or to his wife's family—though it was her fortune that he had lavished on the Library—and his bequests enabled the authorities to complete the third handsome Jacobean Gallery (c), which looks down upon the garden of Exeter College, and the present Picture Galleries. During the early part of the seventeenth century the whole Quadrangle was completed, though the Library continued for long to be confined to the Duke's Library and the adjoining galleries. The rest of the Quadrangle was used as lecture and examination rooms for the various Schools, and their respective names are still inscribed over the doors. But gradually, as the Library grew, these rooms were handed over for the storage of books, and practically the whole of the Quadrangle is now dedicated to the service of the Bodleian. These numerous apartments are not shewn to the ordinary visitor, but they are models of judicious arrangement, and every inch of space is carefully utilised. Separate chambers are allotted to certain of the principal collections of books and manuscripts given by individual benefactors, such as the Selden, the Rawlinson, the Douce and Gough bequests, but the volumes—good, bad and indifferent—which issue in their thousands from the printing presses of to-day are packed close together on iron frames that scarcely permit of passage between them, and on travelling bookcases that run on iron rails. They have already overflowed into the dark cellars of the neighbouring Sheldonian Theatre, and the problem of where and how to find room for more is becoming acute. There is a scheme for constructing a vast underground storage house in Radcliffe Square, but it remains unrealised for want of funds. The University of Oxford—despite the popular and apparently ineradicable impression of its wealth—is very poor, and sadly needs a few more benefactors of the type of Sir Thomas Bodley.



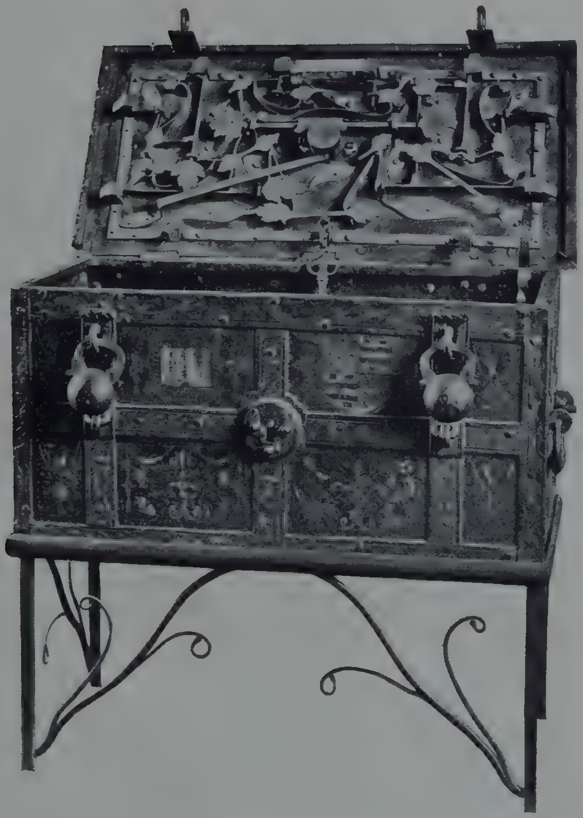
THE DUKE'S CHAIR

THE LIBRARY BELL

It would be impossible within the limits of this paper to attempt to give the briefest account even of the rarest treasures of the Bodleian Library, with its six hundred thousand bound volumes and its thirty thousand manuscripts. The Bodleian has taken all learning for its province, and it has, from time to time, been most lavishly dowered—though with books rather than money—by patriotic alumni of the University. In the Seventeenth Century it found a long succession of benefactors, such as Sir Kenelm Digby, whose portrait is one of the chief glories of the Picture Galleries; Archbishop Laud, who bequeathed thirteen hundred manuscripts and several thousand books; John Selden, the antiquary, who gave eight thousand volumes, and General Lord Fairfax, who, during the Civil War, had set a guard of soldiers to protect it from spoliation when Oxford was surrendered to the Parliament Army. In 1755, the non-juring Bishop, Richard Rawlinson, left the Bodleian nineteen hundred books and 4,800 manuscripts; in 1809, the splendid Gough collection, dealing mainly with Anglo-Saxon literature and British topography, and in 1834, the Douse collection of 16,480 books and 393 manuscripts, enriched this famous treasure house of books. The Bodleian is specially strong in Oriental manuscripts. Sir Thomas Roe, one of the best-known of English Ambassadors in Stuart times to the Near and the Far East, was a zealous collector of manuscripts, while Laud kept a number of agents busily on the watch for bargains. Later judicious purchases from the Pocock collection, the Canonici collection at Venice, and the Oppenheim Library of Rabbinical literature at Hamburg, in 1828, at a time when manuscripts did not fetch their present inflated prices, added to the strength of this department, which has no rival anywhere in the world. But whether it be Biblical Codices, Sanskrit, Persian, or Hebrew manuscripts, the *editiones principes* of the classics, vellum printed books of the Fifteenth Century, books of Hours, psalters, missals, rare Bibles, or early musical books, on which the British or foreign specialist is engaged, he not unfrequently finds that it is to the Bodleian he must direct his steps in order to consult some unique example, without which his work cannot be exhaustive.

Of literary curiosities the Bodleian also possesses a goodly store. So late as 1865 the authorities purchased for £9 in London, at public auction, an Aldine edition of Ovid's "Metamorphoses," which contains what is now believed—certainty is out of the question in such a matter—to be a genuine autograph of Shakespeare. Above an undoubtedly genuine legend which runs, "This little booke of Ovid was given me by W. Hall, who sayde it was once Will Shaksperes. T.N. 1682," there appear the words "W^{m} Sh$^{e.}$" There is the book which was found in Shelley's pocket when he was drowned, together with his watch and chain, and a number of other relics of the poet. There is Milton's autograph copy of the book of Latin poems which he sent to his friend, the Librarian, and which was thrown out with a lot of rubbish and swept into a dark hole under a staircase, where it remained for a century. There is a copy of Clarendon's "History of the Rebellion"—the author's desk, with quills and sealing wax intact, stands in the Picture Gallery—bound in sixty-one volumes, and containing nearly twenty thousand drawings and engravings, among which are included over seven hundred portraits of Charles I. But the task of enumeration would be endless; these are but a few.

We may close with a word upon the adjoining Picture Galleries, which traverse three sides of the Quadrangle. One of the most interesting exhibits is Bodley's strong box, from which Charles I. borrowed £500 in 1642, but conveniently forgot to repay it; another is the oak chair made from the timber of the "Golden Hind," in which Drake sailed round the world. Of these we give illustrations, together with Bodley's Bell, curiously mounted upon a wheel, which was recovered from a forgotten lumber room within recent years, and again serves its original purpose of warning readers of the hour for closing.



BODLEY'S STRONG BOX

OPERA PLAY-BILLS FROM THE MANSKOPF COLLECTION

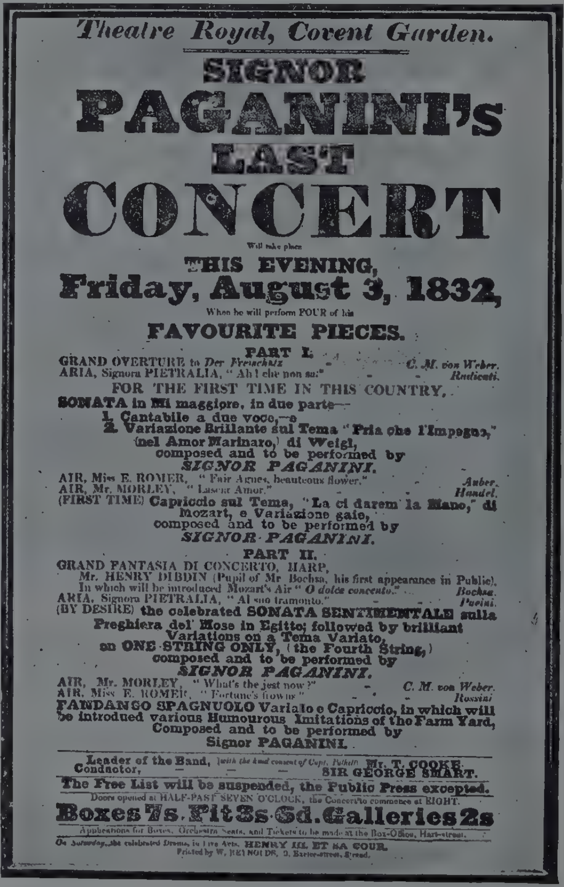
BY KATHLEEN SCHLESINGER

It is singular that we should have to turn to Germany to find a permanent exhibition of valuable documents relating to music in England. Mr. Nicholas Manskopf, son of Alexander Manskopf-Sarazin, in whom the instinct of the collector developed at the early age of eleven, has pursued his hobby with a perseverance which has brought its own reward. He has gathered together in his Music-historical Museum at Frankfort-on-Main a valuable collection of some fifteen thousand or more specimens dealing with music and musicians of all periods and nationalities.

The English section of the museum—the only one on the Continent—contains many treasures and interesting relics, rare play-bills, portraits, caricatures, and documents relating to Music and her patrons. In the place of honour may be read a letter from the father of the Prince Consort, commenting on the approaching marriage of his son to Queen Victoria, and expressing the hope that he might prove worthy of his high calling and fulfil all expectations.

Passing to other sections we find an indescribable wealth of treasures, among which are many personal relics, such as a lock of Beethoven's hair and his pen, both given by him to Bettina von Arnim; the famous yellow jug from which he used to pour water over his hands when they became heated with playing, quite regardless of the floor and of the ceiling of the room below. This jug many times proved the innocent cause of Beethoven's summary dismissal from his lodgings.

Autograph letters and documents by Wagner, Liszt, Weber, Beethoven, Buxtehude, etc.; the original manuscript of the "Chant du Combat" (the "Marseillaise") by Rouget de Lisle; complete Berlioz and Liszt collections, and many curious documents relating to music in France from 1413 to 1676 are to be seen in the museum.*


Theatre Royal, Covent Garden.

SIGNOR
PAGANINI'S
LAST
CONCERT
Will take place
THIS EVENING,
Friday, August 3, 1832,
When he will perform FOUR of his
FAVOURITE PIECES.

PART I.
GRAND OVERTURE to *Der Freischutz* - - C. *M. von Weber.*
ARIA, Signora PIETRALIA, "Ah! che non sai" - - *Radicati.*
FOR THE FIRST TIME IN THIS COUNTRY,
SONATA in Mi maggiore, in due parte—
1. Cantabile a due voce,—e
2. Variazione Brillante sul Tema "Pria che l'Impegno," (nel Amor Marinaro,) di Weigl,
composed and to be performed by
SIGNOR PAGANINI.
AIR, Miss E. ROMER, "Fair Agnes, beauteous flower." - - *Auber.*
AIR, Mr. MORLEY, "Lascia Amor." - - *Handel.*
(FIRST TIME) Capriccio sul Tema, "La ci darem la Mano," di Mozart, e Variazione gaie,
composed and to be performed by
SIGNOR PAGANINI.

PART II.
GRAND FANTASIA DI CONCERTO, HARP,
Mr. HENRY DIBDIN (Pupil of Mr Bochsa, his first appearance in Public).
In which will be introduced Mozart's Air "*O dolce concento.*" ... *Bochsa.*
ARIA, Signora PIETRALIA, "Al suo tramonto." - - *Pacini.*
(BY DESIRE) the celebrated SONATA SENTIMENTALE sulla Preghiera del' Mose in Egitto; followed by brilliant Variations on a Tema Variato,
on ONE STRING ONLY, (the Fourth String,)
composed and to be performed by
SIGNOR PAGANINI.
AIR, Mr. MORLEY, "What's the jest now?" - *C. M. von Weber.*
AIR, Miss E. ROMER, "Fortune's frowns" - - *Rossini*
FANDANGO SPAGNUOLO Variato e Capriccio, in which will be introduced various Humourous Imitations of the Farm Yard,
Composed and to be performed by
Signor PAGANINI.

Leader of the Band, *(with the kind consent of Capt. Polhill)* Mr. T. COOKE.
Conductor, — — — SIR GEORGE SMART.
The Free List will be suspended, the Public Press excepted.
Doors opened at HALF-PAST SEVEN O'CLOCK, the Concert to commence at EIGHT.
Boxes 7s. Pit 3s 6d. Galleries 2s
Applications for Boxes, Orchestra Seats, and Tickets to be made at the Box-Office, Hart-street.
On Saturday, the celebrated Drama, in Five Acts, HENRY III. ET SA COUR.
Printed by W. REYNOLDS, 9, Exeter-street, Strand.

PLAY-BILL OF THEATRE ROYAL, COVENT GARDEN

The play-bills illustrated in this article form part of Mr. Manskopf's collection, and have been reproduced with his special permission.

The value of a collection of play-bills depends not only on the rarity, the antiquity, and the perfection of the specimens which it contains, but also on the importance of the performances chronicled; as incontrovertible documentary evidence, play-bills form the corner-stone of the history of dramatic art and of the opera. By carefully studying these relics of our historic play-houses, so dear to the collector, together with the newspapers of the same date, many a link in a broken chain has been discovered, and many an error set right.

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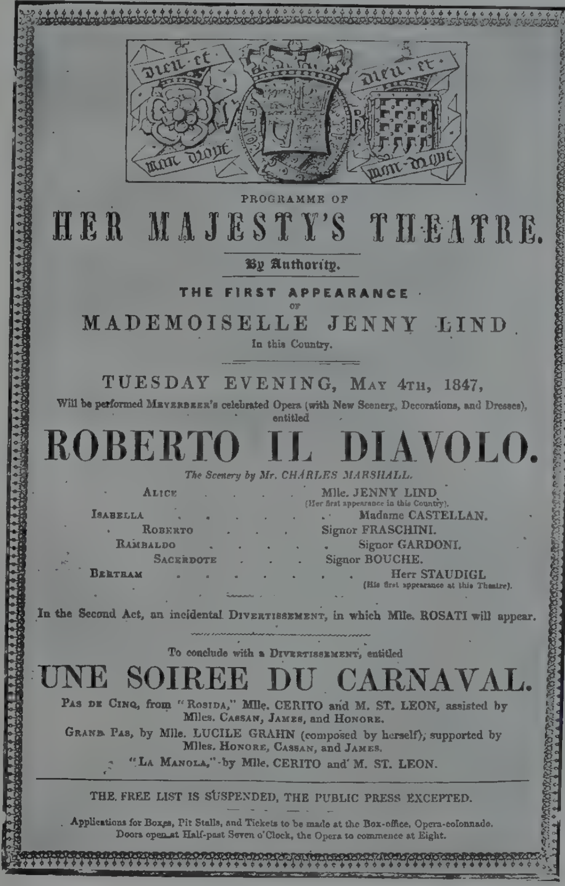
* Visitors are cordially welcomed and admitted free to the museum on sending their cards beforehand to Mr. Nicholas Manskopf, Wiesenhuettenstr. 18.

The market value of play-bills is not at the present time very great, an early Garrick bill privately sold realising about two guineas, but old play-bills are being eagerly sought after not only by amateurs for their collections, but also by those interested in musical and dramatic history, in musical biography, and in musical instruments of bygone days; in fact, by all who are seeking to reconstitute the past.

The collector is often puzzled by finding two or even three play-bills of the same date similar but not identical in every item; all may be genuine documents, but it is important to know which represents the actual order of the performance. Neither printing nor distribution was accomplished during the first decades of the last century with the same lightning rapidity as in our day, and forecast hand-bills, complete in every detail and containing at the bottom of the sheet exact information as to where tickets might be obtained, were printed and distributed in advance, as well as the general poster announcement of larger size. When, on account of some alteration in the programme, the hand-bills had to be reprinted on the day of the performance, the information as to the purchase of tickets, no longer necessary, was often omitted, a circumstance which frequently proves a guide in discriminating between the bills, when a clue is not otherwise obtainable from the daily press. An instance of this occurs further on.


Dieu et
Dieu et
mon droit
mon droit

PROGRAMME OF

HER MAJESTY'S THEATRE.

By Authority.

THE FIRST APPEARANCE OF

MADEMOISELLE JENNY LIND

In this Country.

TUESDAY EVENING, May 4th, 1847,

Will be performed Meyerbeer's celebrated Opera (with New Scenery, Decorations, and Dresses), entitled

ROBERTO IL DIAVOLO.

The Scenery by Mr. CHARLES MARSHALL.

Alice	Mlle. JENNY LIND (Her first appearance in this Country).
Isabella	Madame CASTELLAN.
Roberto	Signor FRASCHINI.
Rambaldo	Signor GARDONI.
Sacerdote	Signor BOUCHE.
Bertram	Herr STAUDIGL (His first appearance at this Theatre).

In the Second Act, an incidental Divertissement, in which Mlle. ROSATI will appear.

To conclude with a Divertissement, entitled

UNE SOIREE DU CARNAVAL.

Pas de Cinq, from "Rosida," Mlle. CERITO and M. ST. LEON, assisted by Mlles. Cassan, James, and Honore.

Grand Pas, by Mlle. LUCILE GRAHN (composed by herself), supported by Mlles. Honore, Cassan, and James.

"La Manola," by Mlle. CERITO and M. ST. LEON.

THE FREE LIST IS SUSPENDED, THE PUBLIC PRESS EXCEPTED.

Applications for Boxes, Pit Stalls, and Tickets to be made at the Box-office, Opera-colonnade.
Doors open at Half-past Seven o'Clock, the Opera to commence at Eight.

PROGRAMME OF HER MAJESTY'S THEATRE

At the end of the eighteenth century the daily newspapers published the correct bills of the principal theatres at length; this was considered so influential in promoting the circulation of the paper that the proprietors of the news-sheets willingly paid the theatres a yearly subsidy for the privilege. The taste of the public has changed since then, and editors no longer look upon art news as an additional attraction to their papers; it is published on sufferance or on a commercial basis.

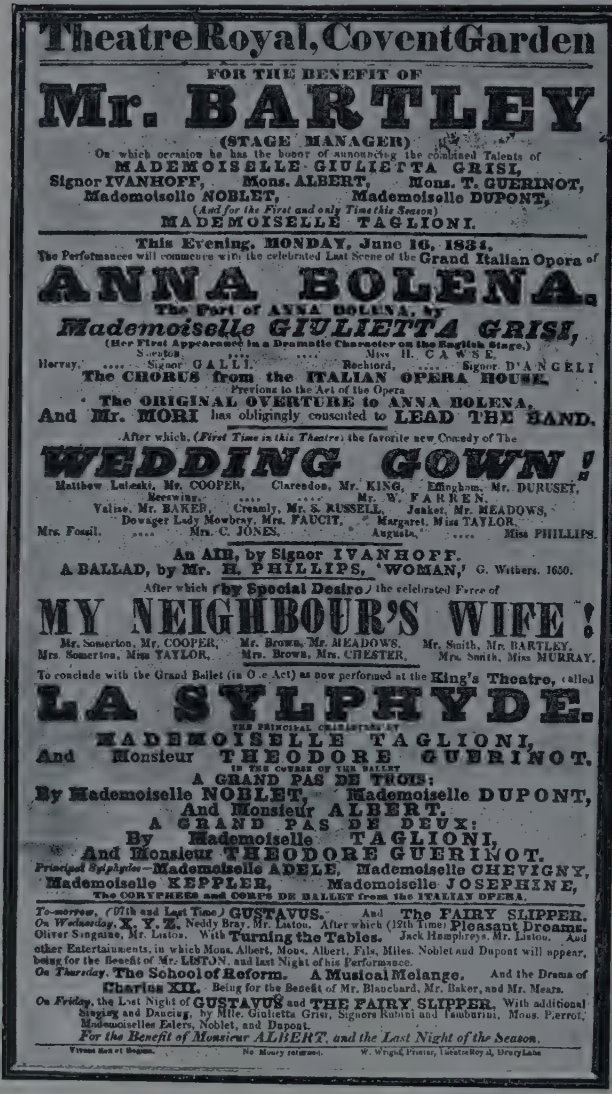
Play-bills recording important first-night performances or the *debut* of great artists are very scarce; there are many gaps even in the fine collections at the British Museum. The Drury Lane collection, dating from 1750 to 1885, presented by Sir Augustus Harris, is probably the most complete in existence; it was, however, not the work of a collector, but grew up day by day among the archives of the historic theatre.

Mr. Nicholas Manskopf's collection, forming part of his musical museum, is chiefly concerned with play-bills which record important musical events. Mr. Arthur Hill, an ardent collector of musical documents, whose ancestor is mentioned by Pepys in connection with the making and repairing of viols, is principally interested in play-bills in which instrumentalists, and more especially violinists, are announced.

The make-up of play-bills demanded nothing short of the tact of a diplomat in bygone days, when the long narrow sheet of thin paper was thickly covered with vivid black type, most of it in capitals of various sizes, which were the source of endless jealousies among the artists, whose titles to distinction were indicated by the relative dimensions of the type used to herald their appearance. Stars were placed either at the beginning or end of the play-bill. John Kemble, acting-manager at Drury Lane in 1785 and at Covent Garden from 1803, reformed this abuse, regulating the order of the performers according to the rank of the character.

The Theatre Royal, Drury Lane, opened in 1696, consistently remained throughout its many vicissitudes the home of English musical comedies and operas. Dr. Arne, Sir Henry Bishop, Tom Cooke, Balfe, Wallace, and Benedict were all attached to Drury Lane as composers of national opera.

The play-bill of October 19th, 1797, gives an insight into the social and artistic life of the period inviting comparison with that of our own time. Certain parallels may be drawn between the attitude of patriotic England in time of war then and now. The glorious news of the defeat of the Dutch fleet at Camperdown on October 11th had been received in London two days later, and was published in *The Times* of October 14th. The Theatre Royal, Covent Garden, lost no time in making use of the victory as an additional attraction, and an announcement accordingly appeared in the same issue of *The Times* to the effect that "in the course of the entertainment will be introduced an additional scene representing the glorious defeat of the Dutch fleet by Admiral Duncan." Theatrical managers of the present day can hardly show greater promptitude in dealing with topical events.



Theatre Royal, Covent Garden

FOR THE BENEFIT OF

Mr. BARTLEY

(STAGE MANAGER)

On which occasion he has the honor of announcing the combined Talents of

MADEMOISELLE GIULIETTA GRISI,

Signor IVANHOFF, Mons. ALBERT, Mons. T. GUERINOT,

Mademoiselle NOBLET, Mademoiselle DUPONT,

(*And for the First and only Time this Season*)

MADEMOISELLE TAGLIONI.

This Evening, MONDAY, June 16, 1834,

The Performances will commence with the celebrated Last Scene of the Grand Italian Opera of

ANNA BOLENA.

The Part of ANNA BOLENA, by

Mademoiselle GIULIETTA GRISI,

(Her First Appearance in a Dramatic Character on the English Stage.)

Smeaton, ... Miss H. CAWSE.

Hervey, ... Signor GALLI. Rochford, ... Signor D'ANGELI

The CHORUS from the ITALIAN OPERA HOUSE.

Previous to the Act of the Opera

The ORIGINAL OVERTURE to ANNA BOLENA.

And Mr. MORI has obligingly consented to LEAD THE BAND.

After which, (*First Time in this Theatre*) the favorite new Comedy of The

WEDDING GOWN!

Matthew Lutestri, Mr. COOPER, Clarendon, Mr. KING, Effingham, Mr. DURUSET,

Beeswing, ... Mr. W. FARREN.

Valise, Mr. BAKER, Creamly, Mr. S. RUSSELL, Junket, Mr. MEADOWS,

Dowager Lady Mowbray, Mrs. FAUCIT, Margaret, Miss TAYLOR,

Mrs. Fossil, ... Mrs. C. JONES, Augusta, ... Miss PHILLIPS.

An AIR, by Signor IVANHOFF.

A BALLAD, by Mr. H. PHILLIPS, 'WOMAN,' G. Withers. 1650.

After which (by Special Desire) the celebrated Farce of

MY NEIGHBOUR'S WIFE!

Mr. Somerton, Mr. COOPER, Mr. Brown, Mr. MEADOWS, Mr. Smith, Mr. BARTLEY.

Mrs. Somerton, Miss TAYLOR, Mrs. Brown, Mrs. CHESTER, Mrs. Smith, Miss MURRAY.

To conclude with the Grand Ballet (in One Act) as now performed at the King's Theatre, called

LA SYLPHYDE.

THE PRINCIPAL CHARACTERS BY

MADEMOISELLE TAGLIONI,

And Monsieur THEODORE GUERINOT.

IN THE COURSE OF THE BALLET

A GRAND PAS DE TROIS:

By Mademoiselle NOBLET, Mademoiselle DUPONT,

And Monsieur ALBERT.

A GRAND PAS DE DEUX:

By Mademoiselle TAGLIONI,

And Monsieur THEODORE GUERINOT.

Principal Sylphydes—Mademoiselle ADELE, Mademoiselle CHEVIGNY,

Mademoiselle KEPPLER, Mademoiselle JOSEPHINE,

The CORYPHEES and CORPS DE BALLET from the ITALIAN OPERA.

To-morrow, (97th and Last Time) GUSTAVUS. And The FAIRY SLIPPER.

On Wednesday, X. Y. Z. Neddy Bray, Mr. Liston. After which (12th Time) Pleasant Dreams. Oliver Sanguine, Mr. Liston. With Turning the Tables. Jack Humphreys, Mr. Liston. And other Entertainments, in which Mons. Albert, Mons. Albert, Fils, Mlles. Noblet and Dupont will appear, being for the Benefit of Mr. LISTON, and last Night of his Performance.

On Thursday, The School of Reform. A Musical Melange. And the Drama of Charles XII. Being for the Benefit of Mr. Blanchard, Mr. Baker, and Mr. Mears.

On Friday, the Last Night of GUSTAVUS and THE FAIRY SLIPPER. With additional Singing and Dancing, by Mlle. Giulietta Grisi, Signors Rubini and Tamburini, Mons. Pierrot, Mademoiselles Elers, Noblet, and Dupont.

For the Benefit of Monsieur ALBERT, and the Last Night of the Season.

Vivant Rex et Regina. No Money returned. W. Wright, Printer, Theatre Royal, Drury Lane

PLAY-BILL OF THEATRE ROYAL, COVENT GARDEN

The Haunted Tower was Stephen Storace's first English opera, produced at Drury Lane in 1789. This admirable piece was written by James Cobb, and the music was "selected, adapted, and composed" by Storace, who introduced into the score songs by Paisiello, Pleyel, Sarti, Linley, and Martini, a method of composition which prevailed at the end of the eighteenth century, when the demand for English musical drama was far ahead of the supply of composers of genius. In fact, when *Oberon* was produced at Covent Garden in 1826, it was considered necessary to emphasize in the play-bill the astonishing fact that "the overture and the whole of the music composed by Carl Maria von Weber."

The Times of October 20th, 1797, publishes a criticism of the performance, which shows that the fundamental principles of the musical drama and the art of criticism were more generally understood and appreciated at the end of the eighteenth century than they are now. The critic did not, like his modern colleague, fall into the error of measuring all operatic performers by the one narrow gauge alone, that of the *bel canto*; on the contrary, he recognised that mere excellence in voice production may be useful on the concert platform, but that it does not entitle a singer to a place on the operatic stage.

The Times of 1797 considered it worth while to devote nearly half a column to operatic criticism at a time when the whole paper consisted of four small pages of four columns each, two of them devoted to advertisements.

Some of this criticism may be worth quoting. Miss Dufour had made her *debut* on the stage in the part of *Adela*:—"Her pretensions to notice," says the critic, "were derived from her celebrity in singing at concerts, a mode of exhibition which, though it may inspire confidence, does not, we may venture to assert, much contribute to dramatic perfection." [Dramatic artists recruited from the concert platform such as Anton van Rooy have proved very rare exceptions to this incontrovertible statement.]

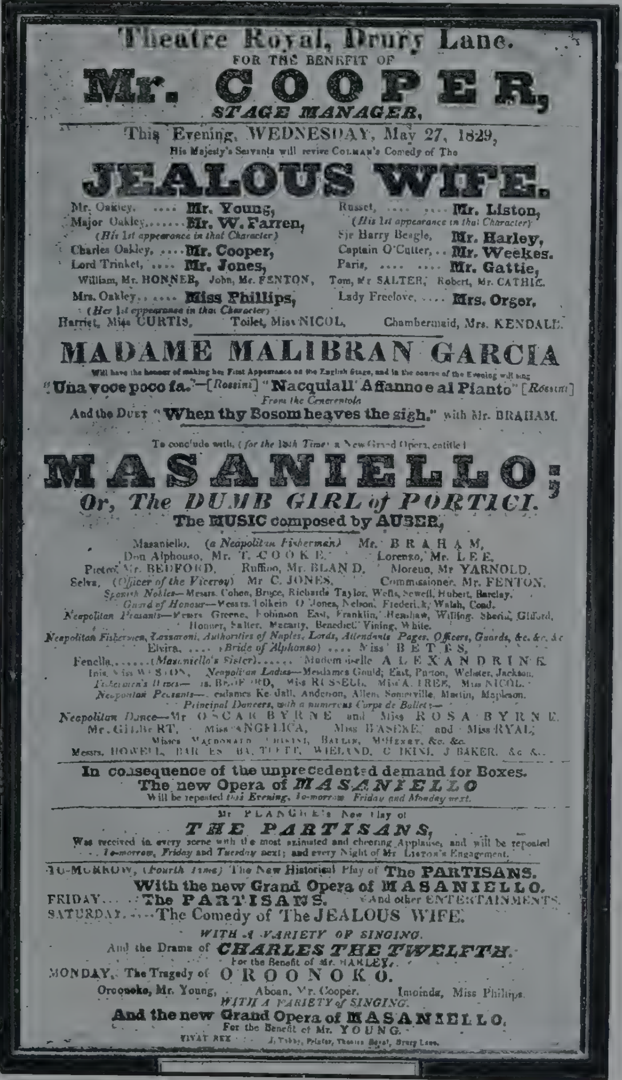
"Voice is almost the only requisite which she possesses, and it is unquestionably of the first order. It is, with considerable powers, remarkably sweet; she evinced great taste, and her execution was in general scientific. . . . As an actress she has almost everything to acquire. . . ."

The play-bill of Mr. Braham's benefit night, June 29th, 1824, is peculiarly interesting in itself. There is in the British Museum another play-bill for the same night, differing in some of the items from Mr. Manskopf's specimen; it contains a duet, *All's Well*, for Mr. Incledon and Mr. Braham, and a statement that the tickets may be obtained from Mr. Braham, 69, Portman Square. The question as to which was the real hand-bill for the night is sòlved by reference to the *Morning Post* for June 30th, 1824, where we learn that when the concert was over Incledon and *All's Well* were called for—Incledon was the possessor of the only voice that could rival Braham's, and justly enjoyed great popularity. "Mr. Braham, after a becoming expression of regret, came immediately to the point by stating *that the Duet of 'All's Well' was not announced in the bills of the day.* This pacified the audience," and proves at the same time that the Manskopf specimen without Mr. Incledon's name is the real play-bill.

Liszt, a boy of thirteen, was heard on this occasion for the first time in England. The *Morning Post* records that "he displayed his wonderful talents on Sebastian Erard's new patent pianoforte, a most brilliant and powerful instrument. The performance of this youth baffles all description. It is needless to add that his exertions were rewarded with unbounded applause."

The new patent seven-octave grand piano was fitted with Erard's newly invented double escapement or repetition action, patented in 1821. We learn from a play-bill in the possession of Messrs. Broadwood and Son that the first appearance of the pianoforte in the orchestra was at Covent Garden on May 16th, 1767.

The double flageolet on which Mr. Parry—a teacher of the flageolet in London during the first decade of the century—played "with astonishing brilliancy and effect," was invented by Bainbridge in 1800. The instrument consisted of two patent flageolets set in a single block and blown by one mouthpiece; one pipe had eight holes and the other four. The double flageolet, which undoubtedly was once very popular, has now deservedly gone out of use, but it retains its interest for collectors. The Rev. F. W. Galpin and Mr. G. Butler possess double flageolets bearing Bainbridge's stamp, and Messrs. Rudall Carte & Co., Messrs. Besson & Co., and Messrs. H. Potter & Co. all possess double flageolets stamped Simpson (from Bainbridge's). The bird flageolet was merely a small flageolet used for teaching birds to sing.



Theatre Royal, Drury Lane.

FOR THE BENEFIT OF

Mr. COOPER,

STAGE MANAGER,

This Evening, WEDNESDAY, May 27, 1829,

His Majesty's Servants will revive COLMAN's Comedy of The

JEALOUS WIFE.

Mr. Oakley, ... **Mr. Young,**
Major Oakley, ... **Mr. W. Farren,**
(His 1st appearance in that Character)
Charles Oakley, ... **Mr. Cooper,**
Lord Trinket, ... **Mr. Jones,**
Russet, ... **Mr. Liston,**
(His 1st appearance in that Character)
Sir Harry Beagle, **Mr. Harley,**
Captain O'Cutter, .. **Mr. Weekes.**
Paris, ... **Mr. Gattie,**
William, Mr. HONNER, John, Mr. FENTON, Tom, Mr SALTER, Robert, Mr. CATHIE.
Mrs. Oakley, ... **Miss Phillips,**
(Her 1st appearance in that Character)
Lady Freelove, ... **Mrs. Orger,**
Harriet, Miss CURTIS, Toilet, Miss NICOL, Chambermaid, Mrs. KENDALL.

MADAME MALIBRAN GARCIA

Will have the honour of making her First Appearance on the English Stage, and in the course of the Evening will sing

"**Una voce poco fa.**"—[*Rossini*] "**Nacquiall' Affanno e al Pianto**" [*Rossini*]

From the Cenerentola

And the DUET "**When thy Bosom heaves the sigh.**" with Mr. BRAHAM.

To conclude with, (*for the 18th Time*) a New Grand Opera, entitled

MASANIELLO;

Or, The DUMB GIRL of PORTICI.

The MUSIC composed by AUBER,

Masaniello, (*a Neapolitan Fisherman*) Mr. BRAHAM,
Don Alphonso, Mr. T. COOKE. Lorenzo, Mr. LEE.
Pietro, Mr. BEDFORD. Ruffino, Mr. BLAND. Moreno, Mr YARNOLD.
Selva, (*Officer of the Viceroy*) Mr C. JONES. Commissioner, Mr. FENTON.
Spanish Nobles—Messrs. Cohen, Bruce, Richards, Taylor, Wells, Sewell, Hubert, Barclay.
Guard of Honour—Messrs. Tolkein, C. Jones, Nelson, Frederick, Walsh, Cood.
Neapolitan Peasants—Messrs. Greene, Robinson, East, Franklin, Henshaw, Willing, Sheriff, Gifford, Honner, Salter, Macarty, Benedict, Vining, White.
Neapolitan Fishermen, Lazzaroni, Authorities of Naples, Lords, Attendants, Pages, Officers, Guards, &c. &c. &c.
Elvira, ... (*Bride of Alphonso*) .... Miss BETTS,
Fenella, ... (*Masaniello's Sister*) ...... Mademoiselle ALEXANDRINE.
Inis, Miss WESTON, *Neapolitan Ladies*—Mesdames Gould, East, Purton, Webster, Jackson.
Fishermen's Wives—Mrs. BEDFORD, Miss RUSSELL, Miss A. TREE, Miss NICOL.
Neapolitan Peasants—Mesdames Kendall, Anderson, Allen, Somerville, Martin, Mapleson.
Principal Dancers, with a numerous Corps de Ballet:—
Neapolitan Dance—Mr OSCAR BYRNE and Miss ROSA BYRNE.
Mr. GILBERT, Miss ANGELICA, Miss BASEKE, and Miss RYAL;
Misses MACDONALD, [illegible], BALLIN, M'HENRY, &c. &c.
Messrs. HOWELL, BARNES, BAPTISTE, WIELAND, [illegible], J BAKER, &c &c.

In consequence of the unprecedented demand for Boxes.
The new Opera of *MASANIELLO*
Will be repeated *this Evening, To-morrow, Friday and Monday next.*

Mr PLANCHE's New Play of

THE PARTISANS,

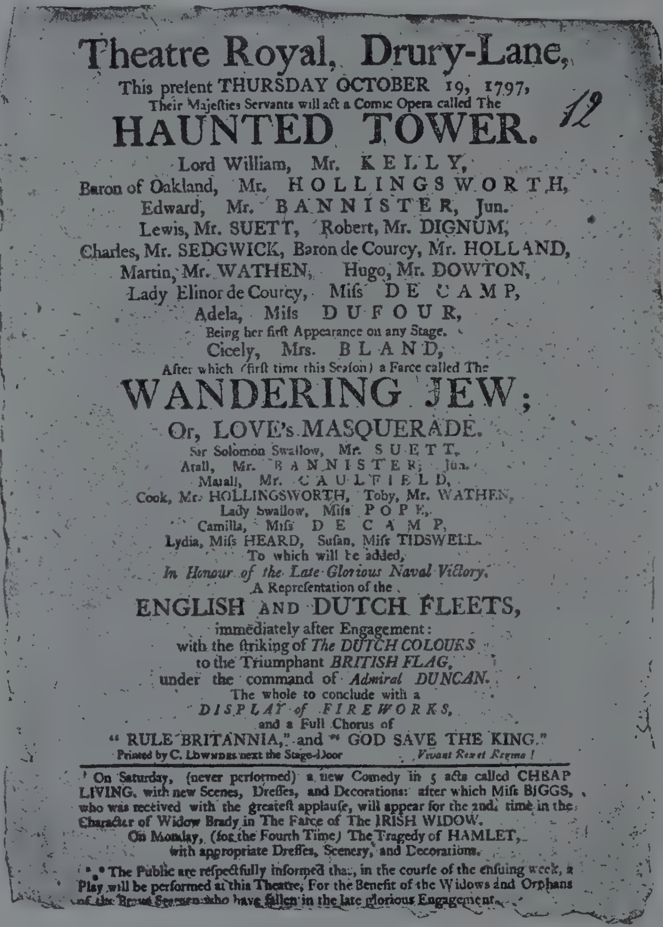
Was received in every scene with the most animated and cheering Applause, and will be repeated *To-morrow, Friday* and *Tuesday* next; and every Night of Mr LISTON's Engagement.

TO-MORROW, (*Fourth Time*) The New Historical Play of **The PARTISANS.**
With the new Grand Opera of MASANIELLO.
FRIDAY.... **The PARTISANS.** And other ENTERTAINMENTS.
SATURDAY.....The Comedy of The JEALOUS WIFE.
WITH A VARIETY OF SINGING.
And the Drama of ***CHARLES THE TWELFTH.***
For the Benefit of Mr. HARLEY.
MONDAY, The Tragedy of OROONOKO.
Oroonoko, Mr. Young, Aboan, Mr. Cooper. Imoinda, Miss Philips.
WITH A VARIETY of SINGING.
And the new Grand Opera of MASANIELLO.
For the Benefit of Mr. YOUNG.

VIVAT REX J. Tabby, Printer, Theatre Royal, Drury Lane.

PLAY-BILL OF THEATRE ROYAL, DRURY LANE

The play-bill of May 27th, 1829, is not correct in stating that Malibran was then making her first appearance on the English stage, for she had made her *debut* as a prima donna at the King's Theatre in 1825 (Her Majesty's) at the age of seventeen, singing in *Crociato in Egitto* and *Il Barbiere*, after which her father, Manuel Garcia, carried her off to the United States with his operatic company, where she was married to M. Malibran. Malibran had also appeared with the greatest success at the King's Theatre on March 21st, 1829, and sang during the whole season in various Italian operas. The gifted singer sang the few numbers mentioned on the play-bill on the occasion of Mr. Cooper's benefit at Drury Lane, by arrangement with her manager, but she did not take any part in the opera *Masaniello*, which, with Colman's *Jealous Wife* (1761), formed the bulk of the performance, but not its greatest attraction.



Theatre Royal, Drury-Lane,
This preſent THURSDAY OCTOBER 19, 1797,
Their Majeſties Servants will act a Comic Opera called The
HAUNTED TOWER.
12
Lord William, Mr. KELLY,
Baron of Oakland, Mr. HOLLINGSWORTH,
Edward, Mr. BANNISTER, Jun.
Lewis, Mr. SUETT, Robert, Mr. DIGNUM,
Charles, Mr. SEDGWICK, Baron de Courcy, Mr. HOLLAND,
Martin, Mr. WATHEN, Hugo, Mr. DOWTON,
Lady Elinor de Courcy, Miſs DE CAMP,
Adela, Miſs DUFOUR,
Being her firſt Appearance on any Stage.
Cicely, Mrs. BLAND,
After which (firſt time this Seaſon) a Farce called The
WANDERING JEW;
Or, LOVE's MASQUERADE.
Sir Solomon Swallow, Mr. SUETT,
Atall, Mr. BANNISTER, Jun.
Matall, Mr. CAULFIELD,
Cook, Mr. HOLLINGSWORTH, Toby, Mr. WATHEN,
Lady Swallow, Miſs POPE,
Camilla, Miſs DE CAMP,
Lydia, Miſs HEARD, Suſan, Miſs TIDSWELL.
To which will be added,
In Honour of the Late Glorious Naval Victory,
A Repreſentation of the
ENGLISH AND DUTCH FLEETS,
immediately after Engagement:
with the ſtriking of *The DUTCH COLOURS*
to the Triumphant *BRITISH FLAG*,
under the command of *Admiral DUNCAN*.
The whole to conclude with a
DISPLAY of FIREWORKS,
and a Full Chorus of
"RULE BRITANNIA," and "GOD SAVE THE KING."
Printed by C. Lowndes next the Stage-Door *Vivant Rex et Regina!*

On Saturday, (never performed) a new Comedy in 5 acts called CHEAP LIVING, with new Scenes, Dreſſes, and Decorations: after which Miſs BIGGS, who was received with the greateſt applauſe, will appear for the 2nd time in the Character of Widow Brady in The Farce of The IRISH WIDOW.
On Monday, (for the Fourth Time) The Tragedy of HAMLET, with appropriate Dreſſes, Scenery, and Decorations.

*** The Public are reſpectfully informed that, in the courſe of the enſuing week, a Play will be performed at this Theatre, For the Benefit of the Widows and Orphans of the Brave Seamen who have fallen in the late glorious Engagement.

PLAY-BILL OF THEATRE ROYAL, DRURY LANE

Receipts in Mr. Manskopf's collection throw an interesting light on the salaries of *prime donne* in Paris. In 1828 Malibran received 200 or 300 francs for singing at a concert, while Grisi's contract at the Theatre Italien in 1833 fixes her honorarium at 2,000 francs per month.

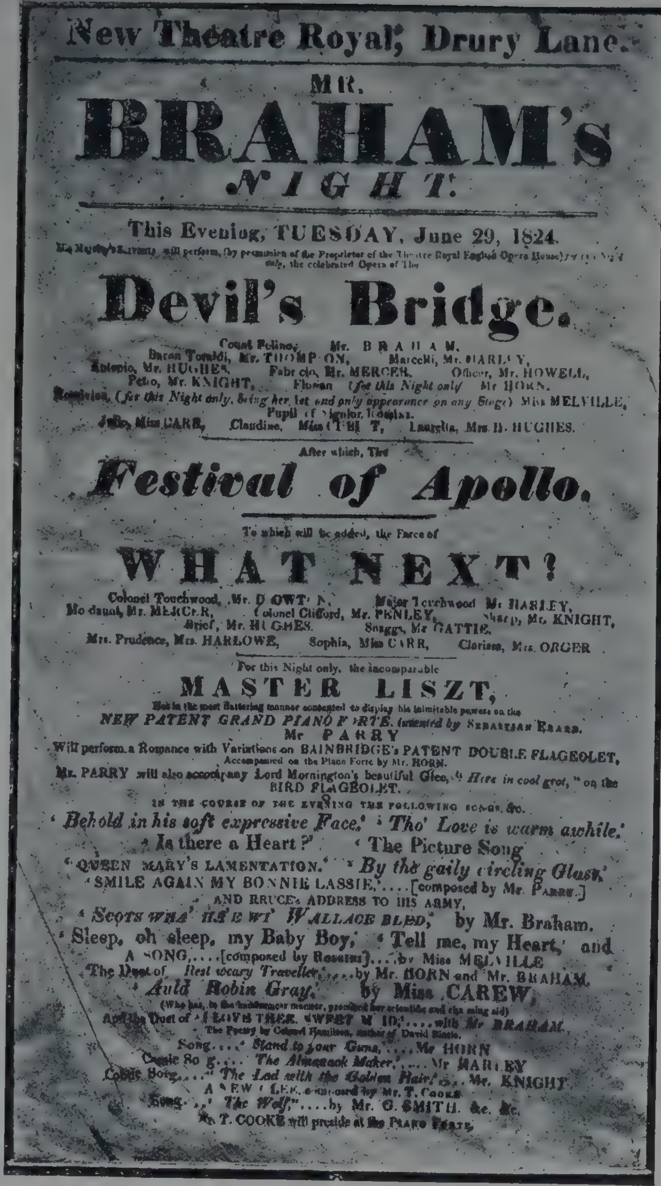
The Theatre Royal, Covent Garden, opened in December, 1732, by Rich, and burned in 1808, was not converted into an Opera House until 1847, although Sir Henry Bishop was attached to the theatre as composer from 1810 to 1824, during which period no less than fifty musical works from his pen were produced.

An English version of *Der Freyschütz* brought out in 1824 (and also at Drury Lane), proved such a brilliant success that Weber was requested by Kemble to compose for Covent Garden an entirely new opera, which Weber founded on Wieland's poem *Oberon* (1780). Planché wrote the English libretto. Quotations from Weber's letters to the latter drawing attention to the contrast between the English and German conceptions of opera, are full of interest: "The cut of an English opera," writes Weber on Jan. 6th, 1825, "is certainly very different from a German one; the English is more a drama with song." And again on Feb. 19th: "The intermixing of so many principal actors, who do not sing, the omission of the music in the most important moments, all deprive our *Oberon* of the title of an opera, and will make it unfit for all other theatres in Europe."

The rehearsals of *Oberon* began on Mar. 9th, and Weber was very favourably impressed with the material he had to work upon at Covent Garden. In the Manskopf collection is a curious old engraving of Weber conducting at Covent Garden.

The first night play-bill of *Oberon* is particularly interesting, because it records an unprecedented event in the history of opera in England, while its interest as a play-bill is enhanced by the wealth of detail contained in the programme. No less than sixteen scenes are enumerated, with the names of the artists by whom they were painted. Elliston, who was then manager, was the founder of the puffing and sensational play-bill; he considered it necessary to go into raptures over the preparations made, the scenery, machinery, and dresses.

In *The Times* of April 12th, 1826, there is an account of the dress rehearsal of *Oberon*, which was attended by many distinguished members of the aristocracy: "Mr. Weber presided at the pianoforte during the whole rehearsal. . . . The machinery, which is extremely complicated, was remarkably well



New Theatre Royal, Drury Lane.

MR.
BRAHAM'S
NIGHT.

This Evening, TUESDAY, June 29, 1824.
His Majesty's Servants will perform, (by permission of the Proprietor of the Theatre Royal English Opera House) for this Night only, the celebrated Opera of The

Devil's Bridge.

Count Belino, Mr. BRAHAM.
Baron Toraldi, Mr. THOMPSON, Marcelli, Mr. HARLEY,
Antonio, Mr. HUGHES, Fabricio, Mr. MERCER, Officer, Mr. HOWELL,
Petro, Mr. KNIGHT, Florian (for this Night only) Mr HORN.
Rosalvina, (for this Night only, being her 1st and only appearance on any Stage) Miss MELVILLE,
Pupil of Signior [illegible].
Julio, Miss CARR, Claudine, Miss CUBITT, Lauretta, Mrs. H. HUGHES.

After which, The

Festival of Apollo.

To which will be added, the Farce of

WHAT NEXT!

Colonel Touchwood, Mr. DOWTON, Major Touchwood Mr. HARLEY,
Mordaunt, Mr. MERCER, Colonel Clifford, Mr. PENLEY, Sharp, Mr. KNIGHT,
Brief, Mr. HUGHES. Snaggs, Mr. GATTIE.
Mrs. Prudence, Mrs. HARLOWE, Sophia, Miss CARR, Clarissa, Mrs. ORGER

For this Night only, the incomparable

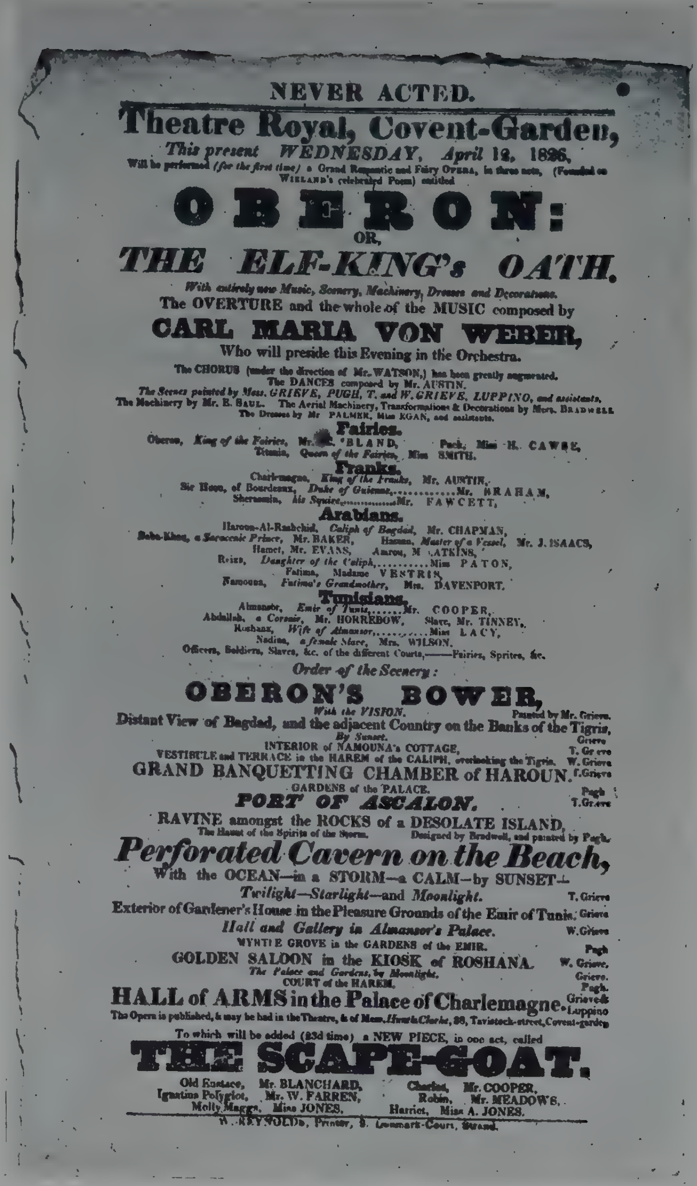
MASTER LISZT,

Has in the most flattering manner consented to display his inimitable powers on the
NEW PATENT GRAND PIANO FORTE, invented by SEBASTIAN ERARD.

Mr PARRY
Will perform a Romance with Variations on BAINBRIDGE's PATENT DOUBLE FLAGEOLET,
Accompanied on the Piano Forte by Mr. HORN.
Mr. PARRY will also accompany Lord Mornington's beautiful Glee, "Here in cool grot," on the BIRD FLAGEOLET.

IN THE COURSE OF THE EVENING THE FOLLOWING SONGS, &c.
'Behold in his soft expressive Face.' 'Tho' Love is warm awhile.'
'Is there a Heart?' 'The Picture Song'
'QUEEN MARY'S LAMENTATION.' 'By the gaily circling Glass.'
'SMILE AGAIN MY BONNIE LASSIE,'....[composed by Mr. PARRY.]
AND BRUCE's ADDRESS TO HIS ARMY,
'SCOTS WHA' HAE WI' WALLACE BLED,' by Mr. Braham.
'Sleep, oh sleep, my Baby Boy,' 'Tell me, my Heart,' and
A SONG,....[composed by Rossini]....by Miss MELVILLE
The Duet of 'Rest weary Traveller,'....by Mr. HORN and Mr. BRAHAM.
'Auld Robin Gray,' by Miss CAREW,
(Who has, in the handsomest manner, proffered her scientific and charming aid)
And the Duet of 'I LOVE THEE, SWEET MAID,'....with Mr BRAHAM.
The Poetry by Colonel Hamilton, author of David Rizzio.
Song....'Stand to your Guns,'....Mr HORN
Comic Song....'The Almanack Maker,'....Mr HARLEY
Comic Song....'The Lad with the Golden Hair,'....Mr. KNIGHT
A NEW GLEE, composed by Mr. T. Cooke
Song....'The Wolf,'....by Mr. O. SMITH. &c. &c.
Mr. T. COOKE will preside at the Piano Forte.

PLAY-BILL OF NEW THEATRE ROYAL
DRURY LANE



NEVER ACTED.

Theatre Royal, Covent-Garden,
This present WEDNESDAY, April 12, 1826,
Will be performed (for the first time) a Grand Romantic and Fairy OPERA, in three acts, (Founded on WIELAND's celebrated Poem) entitled

OBERON:
OR,
THE ELF-KING's OATH.

With entirely new Music, Scenery, Machinery, Dresses and Decorations.
The OVERTURE and the whole of the MUSIC composed by
CARL MARIA VON WEBER,
Who will preside this Evening in the Orchestra.
The CHORUS (under the direction of Mr. WATSON,) has been greatly augmented.
The DANCES composed by Mr. AUSTIN.
The Scenes painted by Mess. GRIEVE, PUGH, T. and W. GRIEVE, LUPPINO, and assistants.
The Machinery by Mr. E. SAUL. The Aerial Machinery, Transformations & Decorations by Mess. BRADWELL
The Dresses by Mr PALMER, Miss EGAN, and assistants.

Fairies.
Oberon, King of the Fairies, Mr. [illegible] BLAND, Puck, Miss H. CAWSE,
Titania, Queen of the Fairies, Miss SMITH.

Franks.
Charlemagne, King of the Franks, Mr. AUSTIN,
Sir Huon, of Bourdeaux, Duke of Guienne,............Mr. BRAHAM,
Sherasmin, his Squire,...............Mr. FAWCETT,

Arabians.
Haroun-Al-Raschid, Caliph of Bagdad, Mr. CHAPMAN,
Babekan, a Saracenic Prince, Mr. BAKER, Hassan, Master of a Vessel, Mr. J. ISAACS,
Hamet, Mr. EVANS, Amrou, Mr. ATKINS,
Reiza, Daughter of the Caliph,..........Miss PATON,
Fatima, Madame VESTRIS,
Namouna, Fatima's Grandmother, Mrs. DAVENPORT.

Tunisians.
Almansor, Emir of Tunis,......Mr. COOPER,
Abdallah, a Corsair, Mr. HORREBOW, Slave, Mr. TINNEY,
Roshana, Wife of Almansor,..........Miss LACY,
Nadina, a female Slave, Mrs. WILSON.
Officers, Soldiers, Slaves, &c. of the different Courts,——Fairies, Sprites, &c.

Order of the Scenery:

OBERON'S BOWER,
With the VISION. Painted by Mr. Grieve.
Distant View of Bagdad, and the adjacent Country on the Banks of the Tigris,
By Sunset. Grieve
INTERIOR of NAMOUNA's COTTAGE, T. Grieve
VESTIBULE and TERRACE in the HAREM of the CALIPH, overlooking the Tigris. W. Grieve
GRAND BANQUETTING CHAMBER of HAROUN. T. Grieve
GARDENS of the PALACE. Pugh
PORT OF ASCALON. T. Grieve
RAVINE amongst the ROCKS of a DESOLATE ISLAND,
The Haunt of the Spirits of the Storm. Designed by Bradwell, and painted by Pugh.
Perforated Cavern on the Beach,
With the OCEAN—in a STORM—a CALM—by SUNSET—
Twilight—Starlight—and Moonlight. T. Grieve
Exterior of Gardener's House in the Pleasure Grounds of the Emir of Tunis. Grieve
Hall and Gallery in Almansor's Palace. W. Grieve
MYRTLE GROVE in the GARDENS of the EMIR. Pugh
GOLDEN SALOON in the KIOSK of ROSHANA. W. Grieve.
The Palace and Gardens, by Moonlight. Grieve.
COURT of the HAREM. Pugh.
HALL of ARMS in the Palace of Charlemagne. Grieve & Luppino

The Opera is published, & may be had in the Theatre, & of Mess. Hurst & Clarke, 26, Tavistock-street, Covent-garden

To which will be added (23d time) a NEW PIECE, in one act, called

THE SCAPE-GOAT.

Old Eustace, Mr. BLANCHARD, Charles, Mr. COOPER,
Ignatius Polyglot, Mr. W. FARREN, Robin, Mr. MEADOWS,
Molly Maggs, Miss JONES, Harriet, Miss A. JONES.

W. REYNOLDS, Printer, 9, Denmark-Court, Strand.

PLAY-BILL OF THEATRE ROYAL
COVENT GARDEN

conducted, and promises to be perfect on the night of the performance." For an account of the first night of *Oberon* we cannot do better than quote the composer's letter to his wife written the same night:—

"My dear Lina,

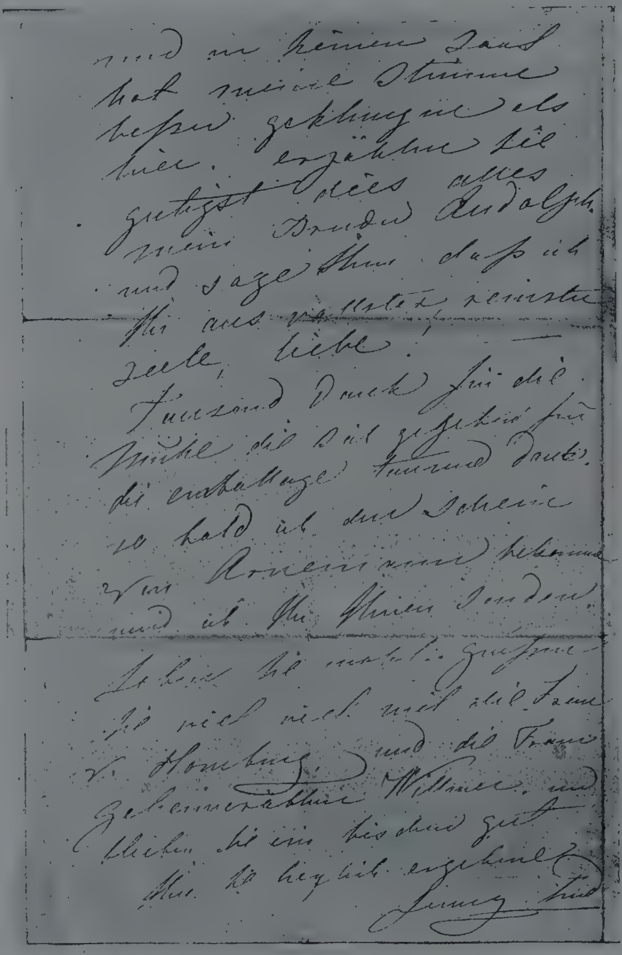
"Thanks to God and to His all-powerful will I obtained this evening the greatest success of my life. The emotion produced by such a triumph is more than I can describe. To God alone belongs the glory. When I entered the orchestra, the house, crammed to the roof, burst into a frenzy of applause. Hats and handkerchiefs waved in the air. The overture had to be executed twice, as had also several pieces in the opera itself. At the end of the representation I was called on to the stage by the enthusiastic acclamations of the public, an honour which no composer had ever before obtained in England. All went excellently, and everyone around me was happy."

It is interesting to note that a play-bill of the rival theatre, Drury Lane, announces another opera on the same subject for that night, entitled, *Oberon, or the Charmed Horn*, from the celebrated poem by Wieland. The music selected and arranged by Mr. T. Cooke from eminent composers; the overture by Cherubini. Miss Smithson (who married Berlioz) took the leading part.

Weber's death on June 4th, 1826, put an end to the intended remodelling of *Oberon* for the German stage. The libretto translated by Theodor Hell, of Dresden, had been published almost simultaneously with the original version, and *Oberon* was produced soon after Weber's death in several cities in Germany; but it lost its hold on the affections of the public after a while, and disappeared by degrees from the play-bills—thus fully justifying Weber's own verdict quoted above. The magnificent revival of *Oberon* at the Court Opera, Wiesbaden, by command of the Emperor William II., and under his immediate supervision, is still fresh in our memories.

In Grove's *Dictionary of Music and Musicians*, it is stated that Paganini made his first appearance in London in 1831, and visited England again "the two following years, played at a farewell concert at the Victoria Theatre on June 17th, 1832, and then returned to the continent with a large fortune."

The play-bill of Paganini's so-called Farewell Concert bears the date of August 3rd, 1832. The farewell was several times repeated, the last occurring on August 17th, 1832, during the after season at Covent Garden. This is clearly a case in point when the play-bill is called upon to correct errors in musical history.



und in keinem Land
hat meine Stimme
besser geklungen als
hier. erzählen Sie
gütigst dies alles
meinem Bruder Rudolph
und sagen Sie ihm dass ich
ihn aus vollster reinster
Seele liebe! —
Tausend Dank für die
Mühe die Sie sich gegeben für
die erhaltenen tausend Dank.
So bald ich den Schein
von [illegible] bekomme
und ich Ihn [illegible]
[illegible] Grüssen
Sie viel viel und die Frau
v. Homburg und die Frau
Geheimräthin Willmer und
bleiben Sie ein bischen gut
Ihr Sie herzlich ergebene
Jenny Lind

AUTOGRAPH LETTER OF JENNY LIND

Mr. Bartley, on the occasion of his benefit on June 16th, 1834, provided a stupendous programme of attractions, the prices of the seats being on this occasion—for the boxes, 7s.; orchestra seats, 10s. 6d.; pit, 3s. 6d.; lower gallery, 2s.; upper gallery, 1s.

Grisi's arrival in London was the signal for an unusually prosperous and brilliant season. She was then eighteen years old, and showed at once that she was endowed with every charm and talent necessary to win a place in the foremost rank.

The following quaint account of the dancing of Taglioni and the other solo dancers appears in a contemporary newspaper cutting: "The extraordinary evolutions of Taglioni, M. Guerinot, and Mdlle. Adèle, exhibited the very perfection of dancing. M. Guerinot repeatedly sprang to a considerable height, and actually seemed to spin round half-a-dozen times like a teetotum before he condescended to revisit the earth; but the grand attraction of the ballet was *the* Taglioni *par excellence*, whose transcendent accomplishments as a *danseuse* must be seen to be properly appreciated."

The play-bill of Jenny Lind's first appearance, May 4th, 1847, is not among the collections at the British Museum, which possesses no classified play-bills of Her Majesty's Theatre.

A threefold impression of this brilliant *debut*, unequalled for enthusiasm in the history of our operatic stage, will best be gathered from the accompanying contemporary descriptions of the event. *The Times*, May 5th, 1847, thus records the long expected and eagerly desired appearance of the famous Swedish Nightingale: "The sustained notes swelling with full richness and fading down to the softest piano, without losing one iota of their quality, being delicious when loud, delicious when whispered, dwelled in the public ear and reposed in the public's heart. The shake *mezzo voce* with which she concluded the pretty air, 'quand je quittai ma Normandie,' was perfectly wonderful for its rapidity and equality. This air was rapturously encored with the most enthusiastic waving of hats and handkerchiefs. . . . The impression Mademoiselle Lind made as an actress was no less profound. There is no conventionality about her, no seizing the strong points of a character and letting all the rest drop. She acts thoroughly, and whether she is singing or is confined to by-play, her histrionic exertions are the same. All seem dictated by the moment, and yet all is graceful."

Queen Victoria in a letter to King Leopold (see Sir Thomas Martin's *Life of Prince Consort*, Vol. I., p. 410) wrote: "Jenny Lind is really quite *eine seltene Erscheinung*. Her acting alone is worth going to see, and the piano way she has of singing is, as Lablache says, unlike anything he ever heard. . . . There is a purity in her singing and acting which is quite indescribable." Queen Victoria and the Prince Consort had already heard Jenny Lind in Germany in August, 1845.

In conclusion, we have the singer's own impressions of her *debut*, recorded in the letter written the next morning to a friend in Germany,* of which the last page is reproduced in *facsimile*.

"London, May 5, 1847.

"MY DEAR HERR BÜTTNER,

"As I know with what friendliness you always receive news from me, and as it is my dear duty to impart to you everything of importance which occurs, I hasten to tell you that I made my *debut* here yesterday (as Alice in *Robert*) and that everything went off *splendidly!* I could not sleep all night for very joy, although I did not get to bed until 3 o'clock, but it was too much, and I could not cease thanking God. Ah! Herr Büttner, how lovely it was yesterday! The Queen and Prince Albert and all the highest aristocracy in England were present from the beginning, and handkerchiefs and hats waved through the hall as though wafted by the breath of spring to welcome me. I wish you had been there. Mr. Lumley behaves as a gentleman to me, and has but one thought, to make my visit pleasant . . . . he has obtained for me a dear little house—the prettiest in the whole of London I do believe—and the birds sing in my garden and rejoice with me. Oh! how happy I am now the last fight is over, and now all will go like the springs of water that dash down from the hills! The theatre is so sonorous that one only needs to use half one's power, and nowhere has my voice sounded better than here. Please tell my brother Rudolph all about it, and tell him I love him with all my soul! A thousand thanks for all the trouble you have taken and for the packing; as soon as I receive the ticket from Arnemann I will send it to you. Farewell, greet Frau von Homburg and Frau Willmer many, many times from me, and keep in affectionate remembrance

"Your cordially devoted

"JENNY LIND."

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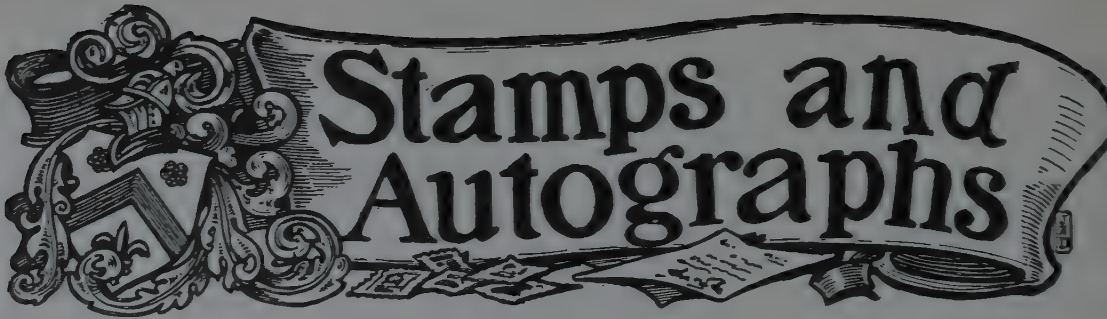
* Now published for the first time in England.



Stamps and Autographs

CHANGES OF FASHION IN STAMP COLLECTING AND THE CONSEQUENT RISE AND FALL OF PRICES

BY EDWARD J. NANKIVELL

LIKE all other forms of collecting with an ever broadening field, philately has had its ups and downs, its rises and falls, and its changes of fashion. In its earliest days, when the issues of stamps were few and far between, and were confined to the simple distinguishing varieties of value and colour, all was plain sailing. There was then no scope for the specialist, the variety hunter, or the speculator. Perhaps I should say, no scope so far as the philatelic knowledge of that day was concerned. Looking back to-day, of course we pity every collector of the fifties who let the opportunity slip of buying a few copies of the "Post Office" Mauritius for a few shillings, that he might have sold to-day at a thousand pounds apiece.

As country after country followed the lead of Great Britain in providing for the prepayment of postage by the issue of adhesive labels, the field broadened, and interesting varieties cropped up from time to time. Each country was a law unto itself in the matter of production. Some employed one process, some another. Even in the employment of the same process the workmanship varied in different countries. The engravers of the first English penny postage stamp turned out a work of art in steel engraving and printing, but the imitators of that stamp produced many crude designs, some of them even bordering on the burlesque. For a long time English collectors refused to recognise varieties of printing, perforation and paper. French collectors, on the other hand, made much of those varieties. As a consequence there were two schools of collectors, one, the English, in favour of confining stamp collecting to the good, old, clear distinctions of value and colour. They insisted that those were the only official distinctions, that all else were mere accidents of production. The French school contended that varieties in production were only second in importance to the recognised varieties of value and colour, and were in some cases even more interesting. The two schools fought out their differences with considerable warmth in the journals of the day. In the final result the French school gradually prevailed, and the collecting of to-day is based largely upon the development of its early theories.

One after another every civilised country adopted the adhesive postage stamp, and, as the system developed, improvements were introduced. The values, at first restricted to one or two, were increased from time to time, till every coin up to the shilling had its counterpart in an adhesive postage stamp. Efforts in the direction of improved designs led to series after series, till the stamp collector wondered where it would all end. Every year his catalogue of issues and recognised varieties grew by veritable leaps and bounds. At last, driven to make a choice of some sort that should limit his collecting to manageable proportions, he decided to specialise, in other words, to restrict his collecting to particular continents or groups. In this way he solved the difficulty, once and for ever. But it was not without cost to himself and to the hobby to which he was attached. He limited his collecting very reluctantly to a hard and fast line that, perforce, excluded much he would have retained, and he more or less limited his philatelic friendships to those who selected the same continents or groups. Specialism split the stamp collecting fraternity into sections, and jeopardised the old community of interest that for many years had bound stamp collectors together with a clannishness that had bridged even nationality and class, but, as the only possible solution of the difficulty, specialism determines the drift of stamp collecting to-day.

In breaking up into groups collectors unwittingly raised the price level of stamps against themselves. They concentrated attention upon popular countries, and so increased the demand for certain classes of stamps, and with that increased demand came a natural rise of prices. At the same time, they unintentionally opened a field for the speculator. Whilst stamp collecting took in all countries and

THE BATTLE OF SANT' EGIDIO
By Paolo Uccello
From the picture in the National Gallery, London

Stamps and Autographs

[illegible]

[illegible]

[illegible]

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[illegible] breaking up into groups collectors [illegible]

showed no preferences the speculator saw no opening for special profit, but when the collector declared his preference for a particular continent, or group, the speculator was not slow in seizing the chance of buying up as many as he could lay his hands on of the stamps preferred. In the result, some countries dropped out of favour, and others were raised into fashionable countries.

The fashionable countries are now fairly well defined. British colonies stand at the head of the list. This list in turn is subject to selection, for fashion changes from one group to another. Like the stamps they collect, collectors themselves may be sorted into classes. There is the true philatelist, who collects for pleasure, who studies his stamps, their history, and all that concerns their production; there is the collector who puts money into stamps as an investment, with a keen eye on ultimate profit; and there is the speculator who watches the trend of collecting, and selfishly corners all he can of stamps of which there is only a limited supply. Out of courtesy this last named variety is called a collector-dealer. In plain English he is a speculator pure and simple. He is a parasite to the collector and dealer alike. He is too proud and too jealous of his social position to acknowledge himself a trader, but he is not above pocketing any crumbs of profit that he can pick up in his association with his so-called fellow collectors. He is the dealer's *bête noir*, to his fellow collectors a bit of a mystery, and to himself always No. 1. Some collectors find their pleasure in the hunt for varieties for the completion of their collections, and in the possession of what has cost them so much patient research. Others take an equal pleasure in the hunt, and in the work of completing a fine collection, but there their mission ends, for they can find no pleasure in mere possession.

Each class goes to work in its own way, and their operations, combined with political and other causes, determine the fashion of the day. In the majority of cases the collector is more or less the shuttlecock of circumstance. Fashions in collecting have more often followed the lines of political change than any other. Sometimes stamps are affected by trade depression or trade panics. When the great Australian banks failed one after another some years since, numbers of valuable specialised collections of Australian stamps were sent over to this country and sold, and brought about a slump in Australian stamps, from which they have not yet fully recovered. The still more recent depression in Germany has flooded the English market with European stamps, and Europeans are therefore more or less under a cloud for a time.

The most notable fashion that has come and gone, and had its notable day, is, perhaps, what is now known as the West Indian "boom." Several years ago, West Indians, for some reason or other, were the fashion of the day. They had much to recommend them to the collector. There were many little colonies of small population, and, therefore, of small stamp issues. They were full of interesting rarities, mostly of moderate price; so collectors, in shoals, went in for West Indians as the "tip" of the day. Dealers were not slow to help in the "boom"; they hunted up desirable stocks of those desirable stamps; they advertised them right and left. Specialists read papers before the leading societies on Nevis, or Trinidad, or St. Kitts, or St. Vincent, &c., till it was almost an open question whether it was worth while collecting anything else. Collectors of West Indians grew and multiplied and hustled each other in their eager, unremitting search for desirable varieties. And the price! ah! the price! It mounted, catalogue after catalogue, to unheard of sums for rarities that fairly took away the breath of devotees of West Indians, and made the few collectors of other groups thank their lucky stars that they were not in that "swim." Suddenly, one fine morning, a cloud appeared, in the shape of a doubt, whether the "boom" in West Indians had not been a bit overdone. The suspicion got abroad, and soon buyers were rushing in to sell while prices were high. Speculators who had gone with the stream joined in the rush to realise, and prices toppled from heights unknown to depths undreamt of. There came, in fact, an irresistible "slump." The whole thing had been overdone. Collectors had lost their heads, and not a few dealers, who had made big profits during the "boom," found themselves suddenly left with expensive stocks that were subject to very heavy depreciation. From that day to this West Indians have never recovered their high price level, but in the eyes of the sober, plodding, non-speculative collector, they are just as interesting and just as collectable as ever.

Australians have also had their day. Like West Indians, that day has come and gone; but, unlike West Indians, there are signs that it is coming again. Australians rose into popularity by virtue of their exceptional interest as the somewhat crude productions of our most interesting colonial settlements. Their popularity was considerably helped by the public support and recommendation of shrewd leading collectors, and by continual writing up in the philatelic journals of the day. No countries in the whole range of stamp issues have been more persistently written up than Australians. But one sad day it was announced that the most important collector of Australians had realised, and the timorous, forthwith crediting him with the instinct of the rat that judiciously left the sinking ship, drew conclusions of their own. Other timorous ones shook their heads and also sold out. Good unused Australians were too strongly held by sane philatelists to be affected, but the average Australians gave way, and a "slump" followed. Those who have pursued the plan of buying when there is a "slump," and have filled up their Australian pages at low prices, will probably have cause to congratulate themselves on their wisdom. Some of these days, when the Commonwealth stamp has superseded the stamps of the separate States, the old issues will be among the most treasured possessions of the collector of British Colonials.

Another fashion that has come and gone and is coming again is the collection of Transvaals. Between 1877 and 1881, when the British first occupied and administered the Transvaal, its stamps were amongst the most popular stamps of the day. The late Mr. T. K. Tapling, M.P., was one of the foremost specialists of the Transvaals of those days, and his collection, now housed in the British Museum, bears witness to the attention which he devoted to them. But when in 1881 the country was restored to the Boers, many specialists threw up the stamps in disgust, for the country no longer ranked as a British colony, and from that time till the outbreak of the recent war, now happily ended, only a few cranks have held on to their collections of Transvaals. Now Transvaals are once more on the rise to popularity, and deservedly so, for from the historical point of view there are no more interesting stamps in the whole range of stamp collecting. The changes from the crude stamps of the first republic to those of the first British occupation, with their surcharges and Queen's heads, back to the second republic, and then back again to a second and final British occupation, with an overprint indicating once more the sovereignty of Victoria, and lastly, the issue of a fine series with the head of King Edward VII.—in no other colony is the struggle for British supremacy so marked upon its stamps. The recent war is also answerable for bringing the stamps of the Orange Free State into the list of fashionable countries. Its old issues, which went begging with other neglected countries, are now, by reason of the change of fashion brought about by converting the country from a foreign state into a British colony, high-priced and much sought after.

The stamps of Danish West Indies are just now the ruling fashion in America because the Great Republic has made a bid for the purchase of the Islands from Denmark. If the deal comes off, old Danish West Indian stamps will probably run up to very high prices, but should the deal not come off, then a slump may be anticipated, for the American who has been the buyer who has forced prices up, will at once proceed to unload, as he terms it, at any cost, for in his expressive language, "the blamed thing will no longer be of any interest to Uncle Sam."

In great countries the home issues are always in fashion, but many countries are denuded of their most prized old issues by more wealthy buyers elsewhere. London is the great mart of the stamp collecting world. It pays the longest prices for everything worth having in the stamp line, and therefore holds the bulk of the rarities of the floating stock of nearly every country in the world. Hither come the buyers from other continents to replenish their stocks, and hither come also the great collectors in search of unattainables. Changes of fashion may shift stocks of one country or another now and again. Just now the best Hawaiians are offered to our American friends, as Uncle Sam has gobbled up those islands, and placed them under his own administration, consequently the American collector feels a real live philatelic interest in the stamps of Hawaii, and is a ready buyer.

Great collectors sometimes get a following in their changes from one country to another. Some are credited with an abnormal instinct for countries that may be bought for a rise. "Mr. So-and-So," it is said, "is never known to put his eggs into the wrong basket," *ergo*, whatever he goes in for must be safe. Collectors with no capacity of their own for making a choice may avail themselves of such clues to safe collecting. Others again prefer to collect the fashion of the day. For the sober philatelist, who pursues the hobby for the pleasure to be got out of it as a pastime, "booms" come and go without disturbing his equanimity or diverting his attention from the country of his choice. And the wise collector will make a careful selection from countries that are not the fashion of the day, nor the coming favourites of the passing hour.

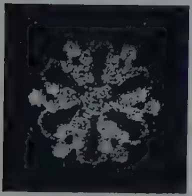
After all fashions are but passing fancies. In the case of stamp collecting they do more good than harm, for while the fashion is in force the history of the country in vogue is studied with a concentration that gives us monographs of permanent value on its postal issues that would probably otherwise never be written.

Antique Jewels

OLD PASTE

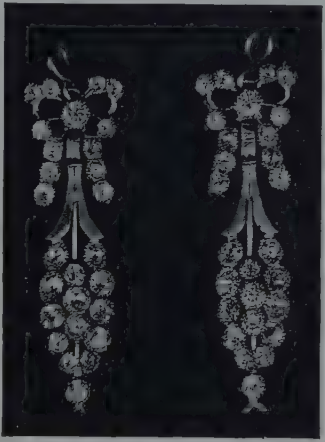
BY A. BERESFORD RYLEY

Apart from the sentiment which attaches itself to all ornaments and *objets d' art* bequeathed to us by past generations, old paste has an intrinsic value and a rare beauty of its own. It seems to have stirred up a fastidious dignity typical of the best traditions of the eighteenth century, and to have reflected it for the edification of a less decorative period. Time has literally mellowed it, has acquitted it of all pretentiousness; for though associated with deception, it gives out no false note; though an imitation, it has a subtle originality, a refinement of design, which makes it appeal to the truly cultured.



OLD FRENCH BUTTON

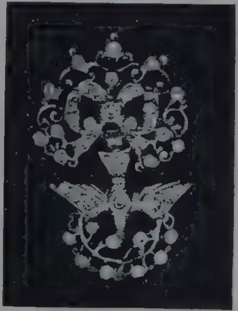
Paste, or strass, as it has been often called from its supposed inventor, differs very slightly in its composition from ordinary flint glass, though its proportion of red lead is somewhat higher, being never less than 53 per cent. The secrets of many of the processes for making it were jealously guarded, but the following formula is recommended by an old writer:—"Take of the white sand six pounds, of the red lead four pounds, of the pearl ashes purified three pounds, of nitro two pounds, of arsenic five ounces, of manganese one scruple, powder and fuse them." This is for "the paste resembling the diamond." The celebrated *diamant de bore*, however, contained a large percentage of borax. For the colours of the other stones various metallic oxides were added, such as those of copper and iron for emeralds, those of cobalt for sapphires.



OLD SPANISH EARRINGS

Now, the lustre of a diamond depends directly on its angle of total reflection, which results from the high refractive index of that element, since a large proportion of the incident light in a well cut stone is reflected from its inner surface. But paste, having a much lower index of refraction, is unable to produce total internal reflection by itself; the same effect, however, is brought about by backing the paste with foil, which usually consists of sheets of silvered copper rolled out very thin, and put on in a similar manner to common gold leaf. In this case the incident light is reflected as in an ordinary mirror. Thus paste can never have an open setting like that of the diamonds of a *collier*. So that the value of strass depends not only on the skill in actual manufacturing and in cutting, but also on the nature of the backing, which was coloured with certain metallic preparations to suit the gem.

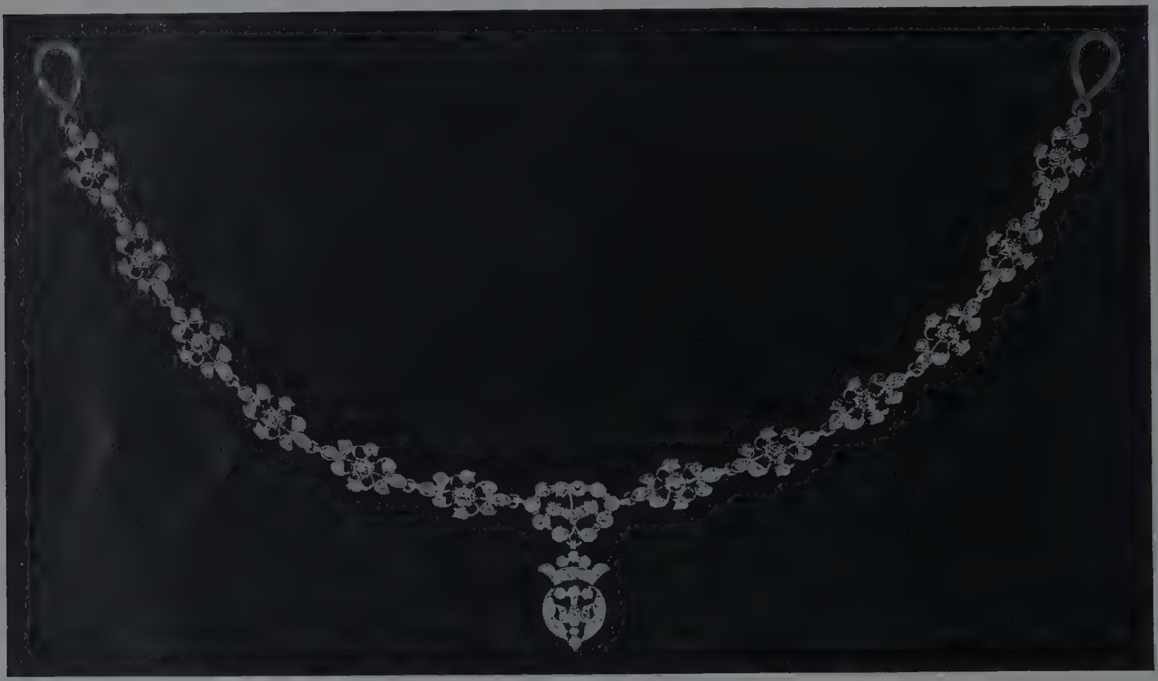
Though there may be some distinctions in the proportions and in the fusing of the ingredients, the main difference between antique and modern paste lies in the setting. The former is associated with tasteful design and exquisite execution, and the gem is set in a perfectly air-tight case, usually silver. In modern paste the cost of skilled labour is too great to admit of good workmanship, and the artificers appear to be deficient in taste. Moreover, the setting is not airtight, with the result that the paste of to-day is liable to be spoilt by contact with



OLD FRENCH BROOCH (SAINT ESPRIT)

water, owing to the backing being dissolved away. The double colour seen sometimes in old strass is due also to the perishing of the foil. At the same time, it must be mentioned that however carefully it is prepared, age alone can give paste its depth of colour, its mellowness.

Towards the latter half of the eighteenth century, the manufacture of paste copies of celebrated cameos and intaglios became almost an industry. They were made by obtaining an impression of the original in very finely-divided moist Tripoli earth. The mould was well dried and a piece of strass of the required size and colour laid over it. It was then placed in a furnace of sufficiently high temperature to melt the glass which filled the mould. After being carefully cooled—for the quality of the paste was said to be connected with the cooling—the mould was broken, and the cast then underwent the process of polishing.



OLD SPANISH NECKLACE

Frequently these copies were substituted for the originals—especially in the case of intaglios; and to give them an appearance of wear and tear, the casts were introduced for a time into turkeys' gizzards or laid in boxes pierced with holes on the bed of a swiftly-flowing stream.

The finest quality of paste is French, and its setting has a finish, its design a grace, which are unique. No one with even a slight experience in such matters could mistake it either for English or Spanish. The best comes from Brittany and Normandy, in the shape of brooches, necklaces, hair ornaments, etc., worn by the court ladies of the periods of Louis XV. and Louis XVI.—the golden age of paste. The gentlemen were content with buckles, buttons, court and military orders. In fact, the wearing of strass was more or less limited to the aristocracy, and was rather a substitution for than an imitation of diamonds or other gems. It appears to have been rarely employed for rings, with the exception of the well known thumb-rings, which were practically confined to ecclesiastics in high position. Some of the most beautiful paste is found in the frames of miniatures—so beautiful, indeed, that it seems to modern artificers to have been a prostitution of labour to have expended such perfect workmanship on the setting of imitation stones.

Under the Empire the spirit of paste changed. It became cruder, more theatrical. We find an excellent example of this in the Empire metal combs, when the hair was worn high. They were mounted in early Victorian style, with a big spray of different colours—a painful contrast to the previous period. It seemed as if the great Emperor was bent on stamping out Bourbon daintiness as well as Bourbon folly. It is not so curious, though, on reflection, that a good government should mean a bad art; for a refined and subtle art needs leisure—an absent factor in Napoleonic days.

The English and Spanish paste are much alike: it is expressive of the characteristics of the two nations. It is more serious, its silver setting is clumsier, its design has none of the lightness of the French. Some of the Spanish hair-combs are very beautiful, suggesting a dignity significant of Spain's best days. The English buttons and buckles are formal in design, the individual stones being usually larger than in the French, whilst they have a heaviness typical of the Georgian period.

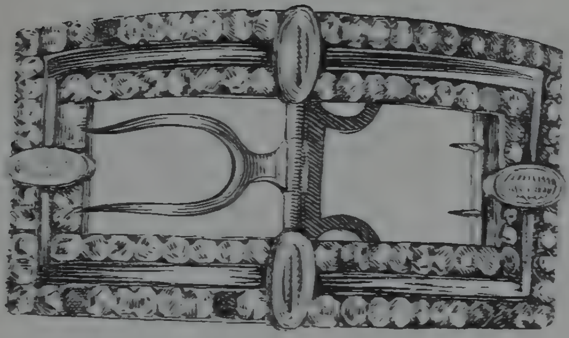
Italy, curiously enough, has very little paste, a poor class of stones being preferred, though occasionally in necklaces and bracelets paste was worked in with real gems. The Italians, with their Southern predilection for colour, gave the preference to enameling, and it must be admitted that the perfection they attained in this art justified their choice.

Previous to paste, rock-crystal or quartz was used to imitate diamonds. Even as far back as the ninth century it was much employed by Byzantine engravers. Rock-crystal, though never attaining the same depth of colour, has one advantage over strass, in the fact that it is harder, less acted on by reagents, and admits of an open setting.

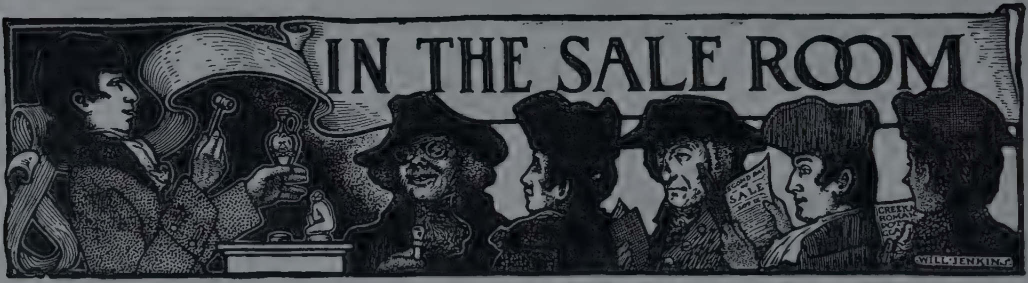
The market value of old paste depends on its preservation, but at the same time it is considerably enhanced by an authenticated pedigree. The very fact that a necklace had encircled the neck of one of the ladies of La Pompadour's Court would make it realise a comparatively high price.

Occasionally, old paste—and modern, when newly set—has such a lustre that it may be mistaken for genuine gems. The difference may, however, be easily detected without employing the test of hardness, by placing the stones, provided they have not been warmed by contact with the skin, against the cheek. The real produces the sensation of crystal-like coldness; the imitation is curiously warm and soft.

It is a matter for regret that old paste should be so little appreciated, for it has a decorativeness, a refinement, seldom, if ever, attained in English jewellery of the present day.



ENGLISH BUCKLE (GEORGIAN)



IN THE SALE ROOM

The "sensational" feature of the July sales, following the precedent of the previous month, was the very high price paid for a picture by George Romney. The sale in which this work occurred (July 5th) also comprised very many interesting pictures both by the old masters and by some of the leading artists of the early English school, "from numerous private collections and different sources," as Messrs. Christie's catalogue somewhat elastically states. The Romney portrait above referred to is a head and shoulders of Elizabeth Lady Morshead, daughter of Sir Thomas Frederick, in white dress and fichu, on canvas 29 ins. by 24 ins.; she died in 1845, nearly sixty years after Romney painted the portrait, for which he received the extremely modest payment of 25 guineas. It was started at 200 guineas, and at 4,100 guineas it became the property of Mr. A. Wertheimer, who, since he acquired the portrait, has had the accumulation of a century's dust and dirt removed, to the great improvement of a very charming example of this eminent English artist. The same day's sale included four other genuine Romneys, the property of the late Mr. W. Millers-Rawlinson, of Duddon Hall, Broughton-in-Furness. Unfortunately for the collectors of portraits of pretty women all these were of men. The picture of Major Pearson of the East India Company discussing the terms of a treaty with a Brahmin (canvas 94 ins. by 60 ins.) is described by the artist's son as "the best he painted before he went to Italy," which is certainly very far from being correct; it was exhibited at the Society of Artists in 1771, and its interest to-day is antiquarian rather than artistic; it only realised 75 guineas. The three-quarter length portrait of Erskine's great rival, James Mingay, K.C., in gown and large wig (canvas 50 ins. by 40 ins.), is an exceptionally good example of Romney's male portraits, and sold for 220 guineas; it was engraved in mezzotint by C. H. Hodges. Another very strong portrait, by the same master, represented a young gentleman in dark dress, white stock, and powdered hair (30 ins. by 25 ins.), and sold for 310 guineas; and a curious picture of a beggar in brown dress (50 ins. by 50 ins.), although it only realised 50 guineas, may be mentioned here because of the fact that it was painted at one sitting and in a manner "different from his usual style," as the artist's son tells us; this picture was exhibited in 1771.

Another artist who loomed somewhat largely at this sale was Sir Henry Raeburn, although the general impression is that not all the examples of his work offered were actually sold. A canvas (60 ins. by 45 ins.) with portraits of Mary and Grace Murray, daughters of William Murray of Polinaise, in black dresses with lace frills, standing in a landscape holding a toy snake, 520 guineas; a portrait of a lady, supposed to be Lady Raeburn, in white dress with yellow sash and powdered hair, seated under a tree (33½ ins. by 26 ins.), 1,300 guineas; and a portrait of a child in white dress, with a basket of cherries, seated in a landscape (30 ins. by 25 ins.), 1,250 guineas—this was bought in at Sir William Cunliffe Brooks's sale in June last year at 2,000 guineas, its previous prices being 240 guineas paid at the Raeburn sale in 1877, and 300 guineas at the D. P. Sellar sale in 1888. Two works of Sir Thomas Lawrence (each about 36 ins. by 27 ins.) may be here mentioned—a portrait of H.R.H. Princess Mary, Duchess of Gloucester, in white dress with pearl and diamond ornaments, holding a rose, 620 guineas, and a portrait of a young lady in white dress, 260 guineas.

The most important old master in the day's sale was a Hans Memlinc among the four pictures sold by order of the executors of the late J. L. Propert, M.D., the Virgin, in crimson cloak, holding the infant Saviour in her arms, on panel 10½ ins. by 7½ ins., 1,080 guineas. This beautiful little example of a rare master was bought of M. Mailly, director of the museum at Rouen; the figures are evidently drawn from the same models as those in the triptych exhibited by the Duke of Devonshire at the Burlington Fine Arts Club ten years ago, which is now on view at Bruges. Mention may also be made of a triptych, by an unknown artist of the Dutch school, with Salvator Mundi and group of donors, a gentleman and his wife, on either wing, the centre panel 32 ins. by 48 ins., 680 guineas; and of a portrait by Jan van Ravenstein of Maria van Gogh, in rich black dress, large lace ruff and cuffs, holding a fan, panel 48 ins. by 35 ins., 340 guineas.

The interest of the sale on July 12th was almost exclusively confined to three examples of J. B. C. Corot, the property of Mr. J. H. Aitken, of Gartcows, Falkirk, *The Edge of a Wood*, with three peasants, a building in the distance, 15 ins. by 20 ins., 880 guineas; *A Road to a Village*, with peasant woman, 9½ ins. by 12½ ins., 210 guineas; and *A Road Scene*, with buildings, bridge and boat, on panel, 10½ ins. by 16½ ins., 620 guineas. The same property included two drawings by J. Maris, *Ploughing*, 14 ins. by 18 ins., 185 guineas, and a *Dutch River Scene*, with windmill, 1878, 14 ins. by 8½ ins., 150 guineas. Two examples of B. W. Leader ran into three figures, *A Sunny Day on a Shallow Stream*, 39 ins. by 59 ins., painted in 1872, and sold by order of the executors of the late Mr. Bernard Hall, 290 guineas; and *An Autumn Sunset in the Valley of the Lledr*, 39 ins. by 60 ins., painted in 1867, 230 guineas. It is not an every day occurrence for a portrait of a living celebrity by a distinguished living artist to appear in the sale room, yet such an event transpired at the sale with which we are now dealing—a whole length portrait in white dress (on canvas, 78 ins. by 29 ins.) of Miss Cecilia Loftus, by the Hon. John Collier, formed lot 119; that it was painted some years ago was evident to those who had the good luck of comparing the counterfeit with the original, when Miss Loftus herself "viewed" her own portrait on Messrs. Christie's walls; no bidder, however, advanced beyond 45 guineas.

The penultimate picture sale of the season (July 19th) was distinctly and surprisingly disappointing. It consisted of the remaining works of the late M. Benjamin Constant, one of the most distinguished artists of the modern French school. It comprised finished pictures, portraits, studies, sketches, and designs, and yet the 119 lots only produced a total of £1,997 2s. 6d. The sale was held in London at the expressed wish of M. Constant, England having become, as he himself declared, "my second artistic country." As a general rule the dealers fight shy of the *post-mortem* sales of the remaining works of deceased artists—the Leighton and Burne-Jones sales of this type were conspicuous exceptions. At M. Benjamin Constant's sale the rule held good, and the amateurs had it entirely their own way; it is reasonably certain that the majority of the smaller and more or less finished works will increase very considerably in value as time goes on. The enormous size of at least four of the finished pictures rendered them quite impossible to most collectors, so far, at all events, as town houses are concerned, and, as a matter of fact, they can only be properly seen in public galleries. The four pictures to which these remarks especially refer were:—*Portia*, 49 ins. by 77 ins., 140 guineas; *Night at Tangier*, 46 ins. by 88 ins., 90 guineas; *The Funeral of the Emir*, 110 ins. by 167 ins., 100 guineas; and *A Beethoven Sonata, Claire de Lune*, 94½ ins. by 142 ins., 20 guineas. A highly interesting study for the portrait of Lord Dufferin, 25 ins. by 19 ins., fetched 140 guineas, and was bought by a member of the late Lord Dufferin's family; a picture of *Judith*, 19 ins. by 16 ins., 100 guineas, but none of the others reached three figures, many, indeed, selling for less than £20, and several going for under a £5 note. The majority, it must be remembered, so far from being finished, were scarcely more than commenced, but the artistic interest of all was very great.

In common with all last picture sales of the season, the ancient and modern pictures which formed the sale of July 26th, were a very indifferent lot. There was, however, a good Romney, a head and shoulders of Mrs. Gilbert, in blue dress, with green scarf over her head which rests on her right (not, as stated in the catalogue, her *left*) hand, and on a canvas 29 ins. by 24 ins.; this, which was painted about the year 1783, realised 330 guineas. A pair of *Fêtes Champêtres* ascribed to Lancret and on canvas, 19 ins. by 23 ins., 500 guineas; another *Fête Champêtre*, with archers, ascribed to the same, on canvas, 22½ ins. by 28 ins., 280 guineas; and J. Pollard, *Coaching in the Olden Time: The start from the General Post-Office*, 41 ins. by 58 ins., 165 guineas. Mr. Herman Cohen, the purchaser of the Rossetti chalk drawing of a girl's head, mentioned on page 120 of the June issue of THE CONNOISSEUR, asks us to state that the price which he paid for it was 270 guineas, and not 170 guineas.

Modern Pictures at the Huybrechts Sale

The greater half of the Huybrechts collection at Antwerp was composed of the works of modern artists, and as the deceased had an especial predilection for rich, solid colouring with careful drawing, he was particularly attracted by those modern artists who, while seeing men and things from a modern point of view, have treated them after the manner of painters of a bygone time. He possessed several examples of De Wappers and De Keyser, two Antwerp contemporaries whose works he much admired. Of the latter we give a photograph of *Marguerite à l'Eglise*, perhaps the most perfect work by this artist, and showing Marguerite at the moment when, tormented by remorse, she endeavours to pray in the church, from the depth of whose gloomy shadows Mephistopheles continues his *rôle* of tempter. This brought £124, while *Marguerite of Parma returning the Keys of the City to the Magistrates of Antwerp*, by Baron Henri Leys (one of fifteen works by the same hand), was secured by the Brussels Museum for £920, while the Antwerp Museum carried off *L'Oiseleur*, a picture admirably painted in his later style, for £1,040. In this the painter has contrived not only to revive the sixteenth century—its manners, its types, and its costumes—but even the colour and light associated with that period. The picture of *Marguerite of Parme, Governor of the Netherlands*, was indeed the original of the fine fresco with which the painter decorated the Salle d'Honneur of the Antwerp Hotel de Ville, where it may be admired as an example of his talent. *Les Femmes Catholiques*, by the same artist, ran up in price to £1,000, and represents the interior of a Gothic church, where two women are standing before an altar. This picture was painted in 1853, when the artist was passing from his somewhat fantastic ideas to a more realistic style, and from his *clair obscure* to the clear tones of full daylight. *La Furie Espagnole*, a sketch—but a sketch grandiose in its conception of the time when the Spaniards ruled the Netherlands—has been added to the Brussels Museum, £200 being the price paid for it, while *Le Tambour*, a very attractive picture of two drummers of the Van Dyck style, standing in the middle of some quaint old market place, fetched £320.

De Brakeleer, the nephew and pupil of Leys, was represented by six pictures, of which the Musée de Bruxelles carried off *La Leçon*. For this the Government will pay £664. It shows the corner of some poor country school, was painted in 1872, and was exhibited at the Historical Exhibition of Belgian Art in 1880, and at the Paris Exhibition of 1900. The Antwerp Museum bought *La Salle à Manger de l'Hotel Leys;* a good interior. Five examples of Lies were among the pictures sold, three of which fetched good prices—*Les Bords de l'Escaut* bringing £440, and *Les Fugitifs*, representing a party of nobles of the sixteenth century flying from their castle destroyed by their enemies, £328. Lamorinière, the landscape painter, was a great friend of M. Huybrechts, and sixteen of his pictures were among the collection. Of these *La Forêt des Chênes* was sold best, bringing £264. Verlat, too, had many examples, of which the best was perhaps *Le Roi de la Basse Cour*, a farm-yard hero in full crow with his family around him. It was sold for £280, his *Bertrand and Raton* fetching almost as much.

The name of Jan van Beers is well known as a miniaturist of Parisian elegances. He had several examples, £180 being given for his *Poupée Japonaise*, the picture of a young girl of to-day in an elegant *déshabille* playing with a Japanese doll. This was shown in the Paris Exhibition of 1890, as well as at Ghent a few years earlier. His portrait of *Sarah Bernhardt*—a resemblance not too striking—went to the Brussels Museum for £124.

There was also a good portrait by him of *A Gentleman in a Costume of the Thirteenth Century*, which was sold for £160. Léon Brunin was represented by no less than fifteen pictures, of which *The Picture Seller*, *The Antiquary*, and *The Alchemist Surprised by the Dawn*, fetched the highest sums; but all the pictures of this Belgian artist were warmly contested. The three named were sold respectively for £144, £184 and £116, the last being smaller than the others. *The Herd Girl*, a very attractive picture by Joseph Dyckmans, painted in 1879, was knocked down for £252; Charles de Groux's touching drawing of a poor mother and child seated in the snow—*La Maternité* bringing in £120. Madou's *Le Rixe* was sold to the well-known dealers, MM. Le Roy (who indeed acquired many of the gems of the collection), for £108. A fine picture of *The Jews in the Middle Ages*, by Karel Ooms, wherein a father and daughter are on the point of being surprised with their treasure by their enemies, reached the sum of £324.

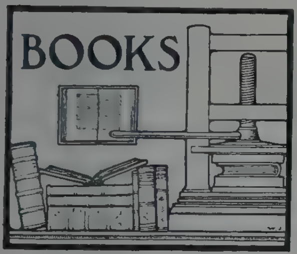
Two of the excellent paintings by Alfred Stevens were secured by the rival museums of Brussels and Antwerp, the former securing the celebrated *Tous les Bonheurs* (representing a young, lovely, and rich woman nursing a beautiful baby), for which the Government will pay £980, while Antwerp carried off that enigmatic picture of a girl, entitled *A Parisian Sphinx*. *The Health of the King*, a fine group of figures by Florent Willems, was secured for £144.

Among the French painters was a delicate Corot, *A Seascape*, 8½ ins. by 11½ ins., which visitors to the Brussels Museum will henceforth see on its walls. It cost £66; while the *Sandy Shore of Etretat*, by Daubigny, was run up to £320. A picture which fetched £460 was *Le Malefice*, by Narcisse de la Pena, which represents a young girl listening to the temptations of an old witch. Fantin Latour's *Slumber of Venus*, a dream of love in an enchanted country, brought £480.

One of the most striking pictures in this group was certainly Eugène Isabey's *Blessing the Shipwreck*, a moving drawing of a tale of the sea, the drowning unfortunates receiving a last blessing from the priest, who is about to be swallowed up in the hungry waves with them. The museum of Brussels was again to the fore in the bidding for this fine picture, and became the purchaser for £96; another painting from the same hand selling for £54.

Meissonnier was represented by a portrait of *A Gentleman in the Dress of the Time of Henri II.* This sketch, painted in 1893, was sold for £84. Théodore Rousseau's *La Ferme dans les Landes*, with its delicate tones, was acquired for £740; and a picture of Constant Troyon's, *Bœufs en Marche*—a sketch—brought £696, while Roybet's *Musicien*, a clever painting of a gentleman in a velvet coat playing the 'cello, went for £124.

Among a small group of pictures, which included artists of various nationalities, were several by English painters, chief among these being a Constable, *The Sands*, in stormy weather (£240), *A View of Venice*, by Richard Parker Bonington (£112), a Morland, showing the *Corner of a Farm with Donkey and Pigs* (£66), and Lord Leighton's last work, *The Head of a Young English Girl.* This small drawing, 9 ins. by 6¾ ins., fetched about £21.



THE three days' sale, commencing June 18th, held by Messrs. Christie, Manson & Woods, had been looked forward to with considerable interest, partly because the books which "A Collector" had gathered together were, as a whole, of importance, but chiefly by reason of one entry in the catalogue which read shortly as follows:—"Nicholson (Margaret) Posthumous Fragments, being Poems found among the Papers of that noted Female . . . . edited by J. Fitzvictor, Oxford, 1810." This Margaret Nicholson attempted the life of King George III., but was probably not guilty of inditing the "Posthumous Fragments," which is a point in her favour, for they are not Poetry. The fact is that Shelley, who at that time appears to have been enamoured of the name "Victor" (*vide Original Poetry*, by Victor and Cazire, also published in 1810), was just commencing his career, and as "John Fitz-Victor" wrote most, if not all, of the poems thus modestly put to the credit of the notorious Margaret Nicholson. This, then, was really a Shelley item of the greatest possible importance. One commission of £250 was on hand and others were talked of, so that there was every probability of a very high price being realised for this historic pamphlet of twenty-nine pages.

Parturiunt montes, nascitur ridiculus mus. The *mus*, ridiculous enough, was represented by the magnificent sum of twelve shillings on this occasion. The "*Posthumous Fragments*" was all wrong, which is a pity, for a genuine copy is of extremely rare occurrence. In 1877 Mr. Buxton Forman privately reprinted the Poems, though it is Shepherd's facsimile that invariably causes trouble. Still it ought not to do so. Dangerous to a degree, it is yet not absolutely deceptive for it can easily be detected by referring to the eighth page, where the word "baleful" as it should be, is printed "hateful." This "derangement of epitaphs" makes all the difference between say £250 on the one hand and less than as many pence on the other. The various booksellers in the room, some with commissions and others with none, seemed to be looking forward to an enjoyable afternoon, which they would undoubtedly have secured had some misguided amateur started the bidding at but a trifle of £20. Hopes ran high but came to naught, and prophetic smiles vanished away—in plain English the amateur hopped over the limed twig and escaped.

This reminds us of a complaint made by bookish auctioneers that nowadays no one seems to have the courage of his convictions. Each would-be buyer—dealer or not—waits to see what his neighbour will do. A book which everyone must know is worth £100 is started at £5 or even less, and a great deal of time is consequently consumed in preliminary skirmishing. This, however, is not to be wondered at. Times have changed since a book was a book and one copy practically as good as another. A blank leaf missing may make a wonderful difference, and there is no return on that account. The auctioneers invariably protect themselves by their Conditions of Sale against imperfections due to worm holes, stained or short leaves of text or plates, the want of list of plates or blank leaves, and that is why one prospective purchaser waits upon another. A grim suspicion haunts the human breast that there may be a worm hole somewhere or that there ought to be a blank leaf somewhere else. The cataloguer, of course, points out defects when he knows of them, but some are bound to be overlooked take what care he may.

Other items in this sale included Bunyan's *Come and Welcome to Jesus Christ*, 1678, £12 (morocco extra); Burns's *Poems*, Edinburgh, 1787, £13 10s. (*ibid.*; this book would have realised £25 at least had it been in the original boards); Champlain's *Voyages et Découvertures faites en la Nouvelle France*, 1st ed., 1619, £76 (very fine copy in green morocco), and Collier's *An Old Man's Diary*, 4 parts, 1871-72, £175. Only twenty-five copies of this last-named work were printed for private circulation and this one had extensive MS. additions on the margins by Mr. Collier, and a large number of autograph letters and documents loosely inserted, a list of which was set out in the catalogue. A collection of fifty broadsides issued in New York between the years 1769 and 1775 realised £150, and the *Elegies of Ovid*, Middlebourgh, 8vo, n. d. (1596) £20 10s. (morocco extra). Marlowe was responsible for the translation of these *Elegies*, which in 1599 excited the detestation of the authorities, his book being burned by the hangman in that year. The total amount realised at this sale was about £2,300.

The small collection of books and manuscripts sold at Sotheby's on June 20th was extremely classical, and consequently not likely to appeal to the many. Moreau's *Première Seconde et Troisième Suites d'Estampes*, 1774-1777, illustrating the manners, customs, and costumes of the French nobility in the eighteenth century, realised £300, as against £395 obtained at Puttick & Simpson's last year. A fine Roman Missal, printed by Vostre at Paris in 1517, with all the borders, initials and ornaments illuminated in imitation of ancient manuscripts, sold for £210. This copy was on vellum, only five or six others being known. A third work which brought a large sum (£155) was the 1788 edition of Ariosto's *Orlando Furioso* from the Hibbert, Hanrott and other noted libraries. This book was also printed on vellum and extended from five to nine volumes by the insertion of fifty-three original drawings in red by Auguste Lapi, from the designs of his father. But purely fanciful books of this class bring fancy prices, especially when their pedigree can be traced through noted libraries.

This tracing of pedigrees is, in the case of books, of really great importance, and when successfully performed invariably adds to their interest and value, provided, of course, that they are of the right kind. Many noted collectors of past days ear-marked their books in some way and would assuredly know them again at sight could they but rise from the dead. Sometimes, as in the case of Grolier, Louis de Sainte-Maure, the historian Thuanus, better known as De Thou, and our own Robert Dudley, the great Earl of Leicester, they affected bindings made to a pattern or to different patterns, as their circumstances in life altered. Sometimes, though for the most part in more modern days, they added their autographs with or without bibliographical notes, and occasionally the way in which they handled their books is some guide to the genealogist in this connection. There are sinister stories of Charles Lamb in circulation, probably much exaggerated but still current, to the effect that he bedaubed his books, or more probably other person's volumes, with candle grease, butter from his toast, and—publish it not in Gath—"cool, refreshing gin" procured from the hostelry of many windows, yet standing in Church Lane, Edmonton. An author may make his book regal, but to be Imperial it must have a genealogy.

This, however, is a digression in favour of extraneous matters and sentimental reasons altogether foreign to books as books. With many of them, as with the greater part of mankind, time works wonders to such an extent that they seem themselves to change utterly. For instance, fifty or sixty years ago, the Greek and Latin classics were in much request for themselves alone and what they contained; now, with few exceptions, they speak to deaf ears. This is merely one instance of a whole class going by the board; there are many others. On June 24th, a run of Valpy's *Delphin and Variorum Latin Classics* in one hundred and twenty-nine volumes sold for £12, a good price for these days, but very much less than would have been realised in the heyday of their prosperity. Last season a complete set of one hundred and fifty-nine volumes, on large paper, went for but £16, so that it would almost look as though this learned series were coming to the front again. But the flash is probably in the pan. The classics are sought for when they belong to rare old editions, when they measure a certain height, when they are bound in a certain way. The ordinary examples are but waifs and strays.

Much more important from every point of view but the cardinal one, are those English illustrated books of a sporting and racy character which quite recently have rushed to the front far in advance of works more enlightened and more learned. At Sir Daniel Cooper's sale on July 11th, quite a number made their appearance and the prices realised would adorn many a bookish tale. Alken's *National Sports of Great Britain* is one of these favoured volumes that appeal to the crowd with greater force than all the Tragedies of Æschylus. There are at least three editions of this book, all with fifty coloured plates, and Sir Daniel Cooper's library had a copy of each of them in half morocco, uncut. His copy of the first edition, 1821, folio, sold for £68; of the second edition, also 1823, folio, £43; and of the third edition, 1825, 4to, £26 10s. This last-named book has all the plates reduced in size, and the price paid for this copy was extraordinary. Similarly, Alken's *Cockney's Shooting Season in Suffolk*, 1822, £16 (wrappers), Carey's *Life in Paris*, 1822, £30 (morocco, uncut), and Egan's *Life in London*, 1821, £48 (morocco extra, uncut), are worth noting on account of the evidence they afford of the great demand there is for really good copies of books with coloured plates, descriptive of life as it was in the good old days when King George IV. set London in a blaze by proxy.

What the King did, Tom and Jerry did also, though necessarily on a much smaller scale. But there were many Toms and thousands of Jerrys who made up by sheer weight of numbers for all deficiencies in cash and credit, and presently London was too hot to hold them. They overflowed to Dublin and Paris under the guidance of the school of writers led by Pierce Egan and his crew, and we read of their doings now in books with highly-coloured plates that cost anything from £10 to £50 apiece. The mad-cap merry days are gone it is true, swept out of existence by public opinion, but we can read of them by paying heavily, and if to the manner born frequent yet once again the piazzas of Covent Garden and the night cellars of Drury Lane, the former ghost-haunted, the latter bricked over for the most part and in darkness. The heroes and heroines of Pierce Egan all died young, though probably not because they were beloved of the gods. They were absorbed in a flame of wickedness, yet escaped a greater disaster; that summed up in Medea's dreadful curse—"Live and grow old."

Some books of precisely the same kind and of more than ordinary interest and value were sold by Messrs. Puttick & Simpson on the 30th July, but the consideration of these may well be postponed till a more convenient season. What interests us more at the present time are a few extraordinary prices realised at a sale held earlier in the month at Sotheby's, when Ben Jonson's *Every Man out of his Humor*, 1st edition, 4to, 1600, though soiled and cut into at the top, realised £122, and the original edition of *Robinson Crusoe*, combined with the *Farther Adventures*, no less than £245. Messrs. Pickering & Chatto bought these works and they know what they are doing, otherwise anyone might be excused for thinking that he had awoke from some horrid nightmare in which figures shift places and multiply one another with the agility of acrobats on their mettle. *Every Man out of his Humor* is of course extremely scarce in the original; the Roxburghe copy brought 22s. in 1812, which was a good round sum in those days, and yet £122 seems colossal even at the beginning of the twentieth century, especially for an example in anything but good condition.

However, we will give Ben Jonson the reward of his genius and rarity and turn to *Robinson Crusoe*, which was first printed for W. Taylor, at the Ship in Paternoster Row in 1719. This undoubtedly scarce book has a frontispiece by Clark and Pine, in which Crusoe clad in skins is represented strolling on the beach of his "uninhabited island" as the title page has it, a gun on each shoulder, a cutlass by his side, a large star-fish at his feet, and in the distance the wrecked vessel from which he was cast ashore. In April last as much as £206 had been realised for copies of the first editions of *Robinson Crusoe*, *Farther Adventures* and *Serious Reflexions*, sold in one lot, but in this instance there was an advance of practically £40, and the *Farther Adventures* belonged to the second edition. From this it would seem that De Foe's immortal romance has now become one of the most expensive of English books even as it has long been one of the cheapest. It can be read in fear and trembling for £245 or with careless indifference for sixpence. Only the very greatest authors rise to such a pitch of eminence as this.

A week or two prior to July 16th quite a number of interested persons were much exercised in their minds respecting some presentation copies of Lamb's works which the Trustees of the Northampton Public Library had instructed Messrs. Puttick & Simpson to dispose of "at the best price that could be had or gotten for the same," as the Court of Chancery quaintly refers to sales by auction. These books had, for the most part, been given by Charles Lamb to his friend John Clare the poet, whose widow afterwards sold them to the then Trustees of the Northampton Public Library. The present Trustees, wisely enough, decided to sell them for the reason that books with Lamb's presentation inscriptions are so valuable that to allow the *hoi polloi* to handle them would be sacrilege. The only alternative course would be to lock them up, and then, of course, they would cease to be public or, indeed, of any use at all to anybody. Nevertheless certain admirers of John Clare threatened an Injunction and for some days it looked as though the sale would be interfered with, if not stopped entirely.

The danger passed, however, for the Clareites did nothing except grumble and threaten. *Prince Dorus* went for £62; the *Essays of Elia*, 1823, for £88; and the original edition of Lamb's works, in the original boards, 2 vols., 1818, for £69. The two latter "lots" had on the fly-leaves: "Mr. John Clare with Elia's regards" and "For Mr. Clare with C. Lamb's kindest remembrance," and these magic words it was that sent the prices up with a bound. Several works by John Keats, also bearing inscriptions, were disposed of at this sale, but the inscriptions appeared to be in the handwriting of Clare and not in that of "Adonais," which makes all the difference. More important by far was the full score, in three folio volumes, of Handel's *Messiah* believed to have been used by the great master himself at various performances. Four full scores are known to have been written by Christopher Smith, Handel's pupil and amanuensis, and this was one of them. As prices go it was undoubtedly cheap at £50.

At the time of writing the season is fast drawing to its close and only about half-a-dozen sales remain to be dealt with. These, however, include some important books which cannot very well be omitted from any *resumé* designed to cover the whole ground, though necessarily, in this case, not minutely. As a rule the final days of each season are devoted to what is sometimes called "clearing up," and books of inferior quality or unimportant in themselves are then disposed of in bulk for what they will bring, everybody at all interested in the matter being pleased to see the last of them. This year, however, the circumstances are rather exceptional. The abortive coronation day in June brought business to a standstill, and from the 24th of that month to almost the middle of July nothing whatever was done. The lost fortnight had to be made up in one way or another, and this is the reason why so many good books found themselves held over to the last.

A VERY interesting sale, which was not chronicled in last month's edition owing to want of space, was that held by Messrs. Puttick & Simpson on June 23rd, of the unique and exhaustive collection of armorial porcelain formed by the late J. J. Howard, Esq., Maltravers Herald Extraordinary, a well-known authority on everything appertaining to genealogy and heraldry. It is reasonable to suppose that Mr. Howard's object in forming the collection was rather on account of its heraldic than its ceramic interest. Indeed, in his manuscript catalogue of the collection, he had been at the greatest pains accurately to describe each different coat-of-arms and assign it to its proper genealogical position. This catalogue was unfortunately mislaid after his death, so that the one compiled by the auctioneers was by no means as complete as they would have desired; although in the majority of cases they were able themselves to attribute to their proper families the heraldic decorations of the different lots.

It is presumably unnecessary to inform readers of THE CONNOISSEUR that the term "Lowestoft" so long applied to certain descriptions of porcelain, including that now under review, is both absolutely erroneous and entirely misleading. It is even doubtful whether the town of Lowestoft was ever the principal distributing centre for these Anglo-Chinese productions; it most certainly did not at any time enjoy the entire monopoly of such distribution.

When, in the ordinary course of events, these crested table services became depleted, the missing pieces were replaced, not from the original source, through a Lowestoft agent, as would have been the case had that town possessed even a partial monopoly, but from the home factories at Worcester, Derby, Chelsea, and elsewhere. The writer has himself seen sets which have thus been made up from time to time, and which have contained pieces copied by no fewer than three different English factories, and of as many different dates.

The specimens of china actually manufactured at Lowestoft, and, in some cases, bearing a distinctive mark, are of the greatest rarity and value, and absolutely unlike the exotic ware ordinarily associated with that old-time seaport.

To return to Mr. Howard's sale. The prices throughout were all that the most sanguine experts could have wished for; and certainly, in the majority of cases, far beyond the dealers' limits. The number of lots acquired by the trade was infinitesimal; in fact, almost the whole collection was divided between about three private buyers, and more than half went to one amateur alone, whose collection must now contain examples from nearly every known set of armorial china. The 143 lots comprising the sale produced £903, an average of over 6 guineas a lot. The best prices seem to have been given for mugs, many of them fetching from £8 to £12 apiece; while one, bearing the arms of Trevor, made £15 10s., and another, decorated with those of Chase, 13 guineas. £16 5s. was paid for a cup and saucer with the arms of Woodley (part of the celebrated Owl service).

The salt-cellars seem to have excited the keenest competition, as would be only natural from their great rarity, and the prices bid were correspondingly inflated; one pair, decorated with the arms of Welles of Cambridge, making £8 10s., and another pair, together with a sauce-boat, all bearing the arms of Clerk, £9 10s. The pattern of most of these salts

A PORTRAIT BY RUBENS

Entitled

"A Daughter of Rubens"

From Lord Spencer's

Collection at Althorp

strongly resembled that of the Italian and French ones of the Renaissance. The majority of the specimens in the Howard collection seem to have belonged to the eighteenth century, although some could safely be attributed to an even earlier date. We do not suppose that the dealers can have been annoyed at the prohibitive prices paid for fine specimens at this sale; as, although their participation was thereby prevented, still the value of such specimens as they already possessed must have been enormously benefited by the record quotations thus established, which will presumably rule all future transactions in this interesting hybrid ware.

THE chief feature in the lace sale at Christie's early in July was the fine pieces of raised point de Venise. Unfortunately the two splendid flounces, for which undoubtedly very high prices would have been obtained, were withdrawn from the sale, causing much disappointment.

Some small pieces, 52 ins. long and 5 ins. deep, with a 26 ins. fragment, $7\frac{1}{2}$ ins. deep, and 50 ins. of the same quality, $2\frac{1}{2}$ ins. deep, fetched £23; and £24 was given for one shaped piece, $4\frac{1}{2}$ ins. deep, and about $2\frac{1}{2}$ yards of lace in four pieces, only 2 ins. wide. The reason for such extraordinary price for narrow lace was its fineness and beauty. Raised Venetian point is considered by connoisseurs to be the *chef d'œuvre* of the lace industry, and its manufacture is the most laborious of all the fine needlepoint varieties. It differs from the flat Venetian point in that its outlines are raised by means of threads of padding placed inside and worked over, the work being supported on a cushion in the hands of the lace maker. Sometimes there is double and triple relief, and infinite varieties of stitches are introduced into the flowers, each outline being surrounded by a "pearl" or "loop," occasionally made more beautiful and complicated by half-a-dozen other loops or scallops, as in point Neige.

£6 10s. was paid for $3\frac{1}{2}$ yards in five separate pieces of Alençon lace, the low price being accounted for by the fact that it was only 2 ins. wide.

Eight yards of old Mechlin, half-an-inch wider, fetched £2 15s. No black lace was sold, nor were there any specimens of Belgian or English laces.

Jewels

THE sixteenth century gold and enamelled pendent jewel sold at Christie's on July 18th is probably the finest object of its class extant. It attracted a great deal of attention among experts, who, curiously enough, did not seem previously to have been aware of its existence. This jewel, which measures $2\frac{3}{4}$ ins. by $2\frac{1}{8}$ ins., is of remarkable character, and calls for more than passing notice from the fact that it is, without doubt, of English workmanship, and a splendid example of what the goldsmith of the Elizabethan period could produce. The front of the jewel is occupied with an oval plaque of gold, modelled in high relief with a portrait bust of Queen Elizabeth, in profile, upon an enamelled ground of translucent aventurine blue, the surface of the enamel being painted with the inscription: ELIZABETHA · D · G · ANG · ERA · ET · HIB · REGINA, in gold. The opposite side of the pendant forms a locket, which, when open, discloses a miniature portrait, in gouache, of the Queen, painted with that peculiar lack of shadows about the face which distinguishes all the portraits of Elizabeth (twenty-five of them are known) painted by Nicholas Hilliard. Though there is no signature to the portrait, the date 1580, inscribed in Hilliard's manner, leaves little doubt as to its origin.

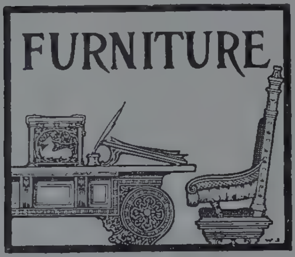
The oval plate that covers the portrait is enamelled with translucent colours; on the outside with an ark (signifying England) floating in safety on a troubled sea, inscribed SALVAS TRANQVILLA PER VNDAS, and on the inside the Tudor rose, with the inscription HEI MIHI QVOD TANTO VIRTVS PERFUSA DECORE NON HABET ETERNOS INVIOLATA DIES (referring evidently to Elizabeth). The jewel is bordered by strapwork *à jour*, of blue and white enamel, and set with table diamonds and rubies. Hilliard, it may be remembered, designed jewels, and it is not impossible that this one may be by his hand.

The name of the owner of this unique object was not disclosed, nor can its history be traced, but the symbolism of the ark and its surrounding motto, which appears also on a well-known medal of the year 1588, refers no doubt to the defeat of the Spanish Armada. Two pendants also containing miniatures of Elizabeth by the same artist—one of them bearing a striking resemblance to this jewel—were presented by the Queen to Sir Francis Drake, and are now in the possession of his descendant, Sir Francis Fuller-Eliott-Drake.

There was keen competition between Mr. Hodgkins and Mr. Duveen for possession of the jewel, which the former won at the price of 5,000 guineas.

It is upwards of twenty years ago, at the Hamilton Palace sale in 1882, since an English jewel in any way approaching this one was sold. This was the well-known Lyte jewel, which was purchased by

Baron Ferdinand Rothschild for £2,835, and is now amongst the Waddesdon Bequest in the British Museum. Further back still, to the dispersion of the Walpole collection at Strawberry Hill in 1842, must we look for the sale of one of the most famous of historical relics—the Lennox or Darnley jewel. This jewel was purchased for Queen Victoria, and is now at Windsor. The price paid for it was £136 10s., a paltry sum compared with what it would fetch could it ever again come under the hammer.



There was not much furniture sold at Christie's last month worth recording, the most interesting lot being a Chippendale settee with open double back of interlaced design slightly carved, and scroll arms carved with ornaments, on carved cabriole legs and scroll feet, which fetched £183 15s. ; a Sheraton mahogany pole-screen, on a tripod inlaid with satin wood, £12 12s. ; a French mahogany winged book-case, 10 ft. wide by 7 ft. high, £199 10s. £50 8s. was given for a Chippendale arm-chair, with open interlaced back, carved cabriole legs and ball and claw feet; and £152 5s. for a Louis XV. parqueterie commode, with shaped front and ends and finely chased ormolu mounts. At Stevens's rooms in the other King Street, a Chippendale arm-chair in rosewood or walnut, with open interlaced back, on boldly carved cabriole legs and ball and claw feet, fetched about £25, but changed hands again for £50 directly afterwards.

Tapestry figured prominently in three sales at Christie's during last month, £1,207 being given for a panel of old Beauvais, 9 ft. square, with a Boucher subject representing a gipsy telling the fortune of a shepherdess. A set of four Gobelins panels worked with the story of Rinaldo and Armida, from Tasso's *Jerusalem Delivered*, after designs by Coypel, similar to the set now in the Louvre, made £1,575. £315 was paid for three panels of Aubusson, woven with Scriptural subjects and Berainesque borders. Seven verdures of Old Brussels, signed Jan Roes, each panel bearing his monogram and the Brussels mark, were a decided bargain at £378. A pair of upright Aubusson panels, with figures of Pomona, etc., fetched £131; a set of five Teniers subjects, in Flemish tapestry, with borders of flowers and fruit, £275; and an upright panel of Aubusson, representing macaws and other birds in a wooded landscape, £84.

The most interesting of all the tapestries, however, though by no means the most costly, were the two panels belonging to the estate of the late Father Dollinger, which realised £370. These tapestries represented Eastern subjects; a monarch riding on a white horse, accompanied by a lady on a camel, with numerous attendants. They are believed to be of English manufacture, and to have been made by an ancestor of Father Dollinger's, who established a factory in this country during the eighteenth century, for the purpose of assisting the French religious refugees. A panel of old Mortlake tapestry with the story of Hagar and Ishmael, and with an exceedingly rich border surmounted by Amorini supporting a cartouche containing an inscription, only fetched £52 10s.

Among the embroideries of the late Benjamin Constant, only four lots produced figures worth recording. A Venetian senator's robe of the seventeenth century, of buff and green cut velvet, with a large design of vases and flowers, fetched £46 4s. An early sixteenth century cope of Italian workmanship, of crimson and gold cut velvet of arabesque design, with circular panels, and a band of embroidery across the top depicting the Virgin and Child, and Saints, in oval compartments, went for £84, and a panel, cut from a sixteenth century Persian rug, and decorated with true arabesques in various colours, on a ruby ground, £40 19s. A very curious and ancient banner of camel's hair, woven with animals and emblems, fetched £23 12s. 6d., and a panel of crimson velvet, embroidered with a conventional floral design in gold thread, £30 9s.

The principal feature of last month's art sales was undoubtedly the porcelain belonging to the Hon. W. F. B. Massey-Mainwaring, M.P., which, together with some fine miscellaneous *objets d'art* and antique French furniture from the same source, provided ample material for a three days' sale at Christie's during the first week in July, and produced the substantial total of £22,000: the first day contributing £8,300, the second £12,300, and the third £1,400. The sale attracted the best buyers, both amateur and professional, with consequent high prices all round, and the net result must have been highly satisfactory to the Member for *bric-à-brac*, whose previous sale, not held at the same rooms, left, if report speaks truly, a good deal to be desired.

The collection just sold has long been familiar to art lovers, having been for many years on exhibition at Bethnal Green Museum, and the high prices which it called forth are only an additional proof that those who lend to the poor give to themselves. This made the fourth collection sold at Christie's during the season, just over, whose value was enhanced fully 25 per cent. through having rested, en route to King Street, at one or other of our public institutions. It is greatly to be regretted, that the curators and directors of our museums throughout the country do not exercise more discrimination in accepting the various collections placed at their disposition, from motives not always entirely disinterested.

The first day of the Mainwaring sale was mainly devoted to Chelsea and Sèvres porcelain, though the Sèvres sold on the second day realised the highest prices. The third and last portion consisted almost entirely of the collection of Oriental porcelains, both mounted and unmounted, which also occupied the latter half of the previous day. The furniture and art objects were scattered over the whole sale.

The best prices for the Chelsea, with which the sale opened, were £252 for three fluted cylindrical vases, decorated with vertical panels of dark blue, with flowers and insects in gold and white, and painted with exotic birds. A similar price was paid for a set of four figures of the Muses with their attributes. A pair of figures of a youth with a dog, and a girl carrying musical instruments, fetched £185 15s., and a pair of groups of a lady and gentleman teaching a dog, dressed as a harlequin, to dance, and a cat to sing, made £152 5s. £157 10s. was given for a pair of figures of a sportsman in a rich costume, with two dogs and dead game, etc., and a shepherdess carrying a lamb, both standing in bosquets. An oviform vase and cover, decorated with gold butterflies on a dark blue ground, and painted with Watteau figures in a large panel bordered with gilt trellis and foliage, went for £136 10s. Another oviform vase and stopper, with a panel of infant Bacchanals on the body, and the upper part fluted with white and gold on a pink ground, made £94 10s. The high price of £35 14s. was bid for a Plymouth figure of a shepherdess on a flower-incrusted plinth, at the commencement of the sale.

The finest pieces of Sèvres sold on the first day, were, a cabaret of sixteen separate pieces, decorated with trellis ornaments, and festoons of flowers in gold, and painted with garlands of flowers on a white ground, £545. A pair of coffee cups and saucers, each painted with a classical subject, and a trophy of arms, in medallion on a *gros bleu* ground, and with festoons of jewelled ornament by Le Guay (from the Hamilton Palace collection), £493 13s. £310 was given for a white sucrier and cover from the Rucker collection, forming part of a service made for Marie Antoinette, and decorated with festoons and scroll-work of jewelled and enamelled ornament, the gilding by Prevost. A bowl from the same service made £280, and a teacup and saucer very similarly decorated, with the gilding by Vincent, £105. A pair of sceaux, each painted with figures and buildings in a landscape, in two medallions with gilt floral and trellis borders, and with turquoise ground, fetched £493 10s. A cabaret of eight pieces, painted with landscapes and buildings in medallions, and decorated with gold flowers and gold stippled dots on a *gros bleu* ground, £252 5s.; while £105 was bid for a pair of fluted sceaux decorated with gilt wreaths of flowers, scrolls, etc., on a rose-du-Barry ground, and painted, in the style of Morin, with a camp scene and military trophies, in medallions.

These figures were, however, far eclipsed on the next day, when £3,000 was paid for a rose-du-Barry service of eighteen plates, each decorated by Thevenet, with a group of flowers and fruit in the centre, and on the border, three medallions of tropical birds in gilt scroll borders. This magnificent service formerly formed part of the collection of Lord Gwydyr. An écuelle, cover, and stand, decorated by Theodore, with tropical birds in six medallions, made £700; an evantail jardinière, painted with four medallions of bouquets of flowers, and mounted on an ormolu stand with dolphin feet, £693 10s.; another jardinière with a square panel painted with a group of three fishermen hauling in a net, on a white and gold ground, £556. £395 was given for an evantail jardinière and stand, painted with a child gathering flowers, and panels of gardening and musical trophies, exotic birds, and flowers. An oval verrière, painted with two medallions of bouquets of flowers on a turquoise ground, fetched £315, and an oval dish decorated with sprays of flowers on a rose-du-Barry and white ground, with a border pierced with a geometrical design, from the Dudley collection, £476. A pair of nude female figures reclining on rocks, of the scarce glazed white Sèvres porcelain, fetched £131. A Ménécy group of two children with books of music, on ormolu plinths, £157 10s., and two Ménécy figures of Chinamen, mounted in ormolu as candelabra, £141 15s.

For the Oriental porcelains, sold on the second and third days, the best prices paid for unmounted specimens, were £140 for three egg-shell plates with ruby backs, each enamelled with a lady and three children, vases of flowers, and utensils, and four different borders, with flowers in medallion. A pair of *famille rose* vases and covers, enamelled with branches of flowers, peonies, Ho-Ho birds, and butterflies, £115 10s. £65 for a *famille verte* beaker-shaped vase, the upper part enamelled with a lady and child in a landscape, the lower with a rocky river scene, with ladies in a boat, all in brilliant colours. A globular sang-du-bœuf vase, with grey crackle lip, made £94. A pair of vases formed as fish, with curled up tails, on square bases, enamelled in colours, £77 14s. A reclining Kylin of mottled crimson and purple, £44. Of the mounted pieces, a pair of Celadon vases, formed as double fish and mounted with ormolu handles chased as goats' heads, made £325 10s. Another Celadon vase decorated with flowers in low relief, and mounted with handles, rims, and festoons of ormolu chased with vine foliage and grapes, £115. £94 10s. was the price of a pair of old Nankin deep bowls, painted with lilies and scroll foliage, and mounted in ormolu. A vase of black mirror lacquer, inlaid with vari-coloured mother-o'-pearl, and mounted with ormolu handles, chased as eagles' heads, and ormolu rim, base, and hanging chains of Louis XVI. period, fetched £73 10s.; while £52 10s. was paid for a brilliantly enamelled vase with an ormolu cover and base chased with acanthus foliage, and £44 for a sang-du-bœuf vase with handles and plinth of metal gilt.

£2,100 (the second highest price of the sale) was paid for a Louis XVI. clock and candelabra from Lord Strathallan's collection. The clock, by Godon, was contained in a vase-shaped case of old Sèvres "porcelaine à la reine," painted with birds in medallions, festoons of flowers, and trellis ornament, and mounted in ormolu, by Gouthière, with handles formed as female caryatids, festoons and claw feet, with an ormolu bouquet of flowers on the top. The candelabra *en suite* were painted with vases of flowers and sprigs of corn-flowers. Another clock of the same period, by Lapina, in an altar-shaped case of ormolu, surmounted by a group consisting of a Cupid holding a medallion of Henri IV., and supported by undraped nymphs holding festoons of roses, the whole copied from a design by Falconet, fetched £493 10s. £525 was given for a pair of Louis XVI. candelabra, formed as bronze cupids holding lily branches, each with three nozzles, on white marble plinths, with applied friezes of chased ormolu. This pair is illustrated in Lady Dilke's work on *Old French Furniture*. A pair of Louis XVI. ewers of chased ormolu fetched £199 10s. £157 was paid for a Louis XIV. Boulle clock, in a drum-shaped case and mounted with a figure of Time in ormolu, and one of Cupid holding a scythe.

Of the furniture, the best price for any one lot was £336, bid for a small casket-shaped Louis XIV. parqueterie table on cabriole legs, with gilt-metal mounts, formerly in Lord Lonsdale's collection. Four pieces from Lord Strathallan's collection all sold well. They were a Louis XV. marqueterie table, fitted with a writing slab and inlaid with flowers and musical trophies in coloured woods, stamped N. Petit, which fetched £220. A small marqueterie table, also Louis XV., inlaid with a bird and a basket of flowers, £190. A kidney-shaped table, of the same period, with a sliding door formed of book backs, and inlaid with bouquets of flowers, £200. Another marqueterie table, of Louis XVI. period, £130; and another, inlaid with trophies of gardening implements, by P. Roussel, £85.

The following are the best prices paid for porcelain other than that in the Mainwaring sale. Worcester: A pair of vases painted with three subjects of Chinese ladies and gentlemen in a garden with exotic birds and trees, in pink scale-pattern borders decorated with gold insects and flowers, £183 15s. A tea-service of twenty-four pieces in all, decorated with alternate bands of white, painted with flowers, and maroon with gilt foliage and flowers in medallion, £131 5s. Another of twenty pieces, fluted and painted with groups of fruit, and insects, in apple-green borders, £117. A mug, painted with Chinese figures, bouquets of flowers, and insects in medallion, on dark blue scale ground, £27. £148 was paid for two oval fluted square-marked dishes, two oval sucriers, covers, and stands, and four circular baskets to match, all decorated with festoons and groups of flowers, richly painted in panels on a dark-blue scale ground. An oval dish, painted with Lady Hamilton as Hope, from the celebrated Nelson service, made £17 6s. The biggest prices bid for Dresden were £110 5s. for a group of a girl and youth embracing, with a bird-cage and dog beside them; £78 15s. for a group of a mother holding a child, with another by her side carrying a musical instrument, and £73 10s. for a pair of groups of hawks with prey, on tree-trunks.

A triple-gourd bottle of Chelsea, painted on a dark mottled blue ground powdered with gold butterflies and insects, with landscapes containing Chinese figures, pagodas, and birds in panels with gilt scroll borders, fetched £80 17s.

£199 was paid for an Oriental Kylin in *famille verte*, with a ball, and young, enamelled in green, yellow, and mauve; £81 18s. for a cylindrical vase of *famille verte*; £147 for a pair of large Chinese vases and covers, enamelled with baskets of flowers in colours and gold, and painted blue and white panels; £136 10s. for a pair of Chinese vases, enamelled with butterflies, and panels of figures, on a coral-red ground, and with ormolu mounts of the Louis XIV. period.

There were two small collections of faïence sold last month, both at Christie's, and some good prices were obtained, especially for old Spanish lustre, £75 12s. being paid for an Hispano-Mauro dish with sunk centre decorated as an expanded blossom, and with a formal border in copper lustre and shades of blue. Another dish, decorated with scrolls and cone ornaments in copper lustre, and a coat-of-arms with an eagle in the centre, and ten rosettes in dark blue round the border, made £71 8s. Another, decorated in dark blue and buff, on a copper lustre ground, fetched £65 2s. A fine Gubbio dish, painted in brilliant lustred colours, with a figure subject representing the fall of Phæton, by Maestro Giorgio, signed with his initials, and dated 1527, was sold for £126. £26 5s. was paid for a Rhodian dish painted with rose sprays and palm leaves in brick red, green, and blue. Another dish of the same ware, painted with sailing junks in different shades of blue, made the same price; and £31 10s. was bid for a Damascus dish, painted in blue, turquoise, and bluff.

At another sale in the same rooms, an Hispano-Mauro dish with a centre boss charged with an eagle, and decorated round the border with foliage on a diaper ground of copper lustre, realised £68 5s.

THE silver sales of last month were by no means as interesting as those of the three previous ones, although some good prices were obtained for fine examples of seventeenth century English work. The Elizabethan and Tudor periods were practically unrepresented, so that no record bids were recorded, in London at any rate.

A small Commonwealth goblet, with the London hall-mark and letter for 1615, weighing $1\frac{3}{4}$ oz., made 500s. per oz. at Christie's — the best price of the month. The price was, of course, in directly inverse proportion to the weight. Another miniature porringer of Charles II., 1671, $1\frac{3}{4}$ ins. high, and weighing $1\frac{1}{4}$ oz., made 400s.; and a James I. goblet, London mark, 1609, 300s.

210s. was given for a William and Mary porringer, 1694, the lower part fluted, probably the work of Peeter Hârache, since it bears his initials as the maker's mark. A Charles II. plain tankard and cover, 1660, made 122s.; another one fetching 165s. 200s. was bid for an old Irish potato ring, with the Dublin hall-mark, pierced with a trellis design, and *repoussé* and chased with birds, and festoons of flowers and fruit. A Commonwealth porringer, 1658, made 230s., and one of Charles II., 1680, the same price. Another Irish potato ring, pierced and chased with a lion, eagle, and other designs, only fetched 80s.

A Nuremberg tankard of late sixteenth century work, chased with a frieze of masks and fruit in a strapwork border, weighing 4 oz. 6 dwt., realised £30 all at. A Queen Anne two-handled cup, by Richard Green, 1713, made 88s. A pair of tazze of the same reign, by Workman, of Dublin, 1709, 61s.

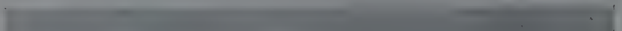
£58 was bid for five William and Mary rat-tailed spoons, 1696; and a set of twelve Queen Anne silver-gilt dessert spoons, with rat-tailed bowls and ribbed handles, twelve two-pronged forks, and twelve dessert knives, all to match, made £80. A Charles II. slip-top spoon, 1664, fetched £11 10s.; and a Charles I. seal-top spoon, 1634, the same price.

A pair of oval Sheffield plate venison dishes and a Mazarin made £30 9s.

NOTES

Queen Victoria's Drinking Mug

The small hand-painted drinking mug used by Queen Victoria when a child (of which we are able to give a reproduction) has had a history of considerable interest. It was bought quite recently by its present owner—Mr. J. Oswald Smith, of Hove—at a sale of the effects of the late Mr. W. H. Benham, who died at the age of 84, after having lived under five sovereigns. The cup came into his possession in this wise: his parents used to keep one of the royal lodges at Bagshot Park, near Windsor, then the residence of the Duchess of Gloucester. The late Queen—when Princess Victoria, and of course, at that time, few people dreamed that the little Princess would one day come to rule over England—used often to visit her aunt, and would frequently indulge in childish games with the youthful son of the lodge-keeper. Incidentally, she took a great fancy to his small spaniel "Dash," which he afterwards presented to her. The Duchess would appear to have cherished the kindliest feelings for her humble dependents, for one day having accidentally dropped one of the Princess's drinking mugs, so that the handle was broken off close to the body, she presented the cup to the late Mr. Benham's mother, from whom subsequently it came into his possession, to be treasured, naturally, for the remainder of his life. Apart from the missing handle, the cup, which is of Sèvres, is in excellent condition; the outside of the cup is purplish-blue, scrolled all round with blue. Painted by hand on the front is a bouquet of roses. The size of the cup is $2\frac{5}{8}$ ins. diameter by $2\frac{1}{2}$ ins. in depth.



QUEEN VICTORIA'S DRINKING MUG

The Brussels Conservatoire having purchased for fifty thousand francs (£2,000) the library of the late Dr. Wagener, the well-known German bibliophile, has made the pleasant discovery that, valuable as its new acquisition was known to be, it is indeed worth far more than was at first supposed.

M. de Wetquinne, who superintended its arrival and unpacking, disinterred many specimens of rare value to the musical world from the nine thousand odd volumes which the Conservatoire bought. Some, such as the harpsichord pieces in one volume by Couperin (1772), would, if separated, easily sell again for £40 each and upwards, and of these treasures there are about thirty, while at least one hundred and fifty of them would easily bring £6 each. The Conservatoire has, therefore, every reason to be satisfied with its

A remarkable purchase by the Brussels Conservatoire

bargain, for among the choicest of the music books discovered—all of which it should be mentioned are in an absolutely perfect state, many having apparently from the newness of the gilding never even been opened—are such as a collection of organ tablatures in manuscript by Hammerschmied (1663), and seventeen volumes of harpsichord pieces by Haffner. The *theasurus musicus* (1564), with its wonderful *ex libris*, reveals a number of Belgian composers—Orlandus di Lassus, Jean Maillard, Jachet de Berchem, and Clemens, who was so celebrated in his time that it was found necessary to distinguish him by the remark *non papa*, "not the pope," meaning Pope Clement.

There are also pages of instrumental music by Sabastian Bach's four sons, composers like their father; and a series of hitherto unknown works of Roland de Latte, published during the lifetime of that composer. The musical theory of Gafori is among the rest, and a mass book exquisitely engraved in Strassburg in 1525. There are also Breitkopf's type editions of all the grand masters—Beethoven, Handel, Palestrina, Mendelssohn, etc. The one hundred and sixty volumes of Mozart alone in this class cost Dr. Wagener about £65. Organ players will be interested to learn that among the music for that instrument have come to light all the compositions of Frescobaldi in the original edition as published in Rome in 1637, with portraits, frontispieces, and notes all engraved on copper. There is also a remarkable edition (Ballard) of all Lulli's operas, with a complete collection of motets, which cost Dr. Wagener £60, and of which up to now the Belgian Conservatoires possessed no examples.

The Musical Museum has also become the proprietor of a *quatuor* of Schubert, written by the hand of that illustrious musician himself, musical autographs of Boildieu, and a copy of remarkable beauty of the dances of Negro. This work, full of large engravings, gives an admirable idea of the costumes and manners of the commencement of the seventeenth century. In addition must be mentioned the tablatures of Somid, the operas of Caccini, and a curious collection of Protestant hymns, of which not even Germany possesses so fine a collection.

The *Canticles of Solomon*, published in Amsterdam in 1657, are extremely richly produced, and are in great contrast with the *Lieder* of Luther published in Nuremburg in 1543, which are set to airs of Luther's own, being also—a significant detail in connection with his recent severance from the Roman Catholic Church—to plain chant. A *Dresdener Gesangbuch* is ornamented with a xylograph portrait of the reformer. A *Kyrie and Gloria* for forty-eight voices by Ballabene must also be mentioned as amongst the most important finds. But it is in the compositions of Gluck that the Conservatoire has come into possession of the richest treasures, for not only have eighteen operas of that musician come to light, nearly all unpublished, but a copy of the original partition of the famous *Orpheus*. As is well-known this work was first written in Italian for the celebrated singer, Guadagni, and was only transposed to suit a singer who performed it in French some years later. It was for this singer (Legros) that those grace notes and turns were added which considerably altered the simplicity of style of the original. An additional interest attaching to this copy is that it contains the part of Pluto, a *rôle* which Gluck was obliged to suppress because he could find no one to sing it. Monsieur Wetquinne has an ingenious theory to account for the possession by Dr. Wagener of this copy of *Orpheus*, which is the following:—Gluck, it will be remembered, was greatly in favour with the daughter of Charles VII., Emperor of Germany, and it was for her marriage he composed the opera, *Le Nozze d'Ercole è Tebe*. She begged of him the copy of the score of *Orpheus*, which is carefully preserved in the museum of the King of Saxony. Furstenach, the librarian, was an intimate friend of Wagener, and gave him the copy of which the Conservatoire of Brussels is now the proud possessor.

Montaigne

A French bibliophile, writing under the pseudonym of "Philomneste Senior," has just published a pamphlet of 40 pages on the presumed authorship of the book discussed on page 52 in No. 5 of The Connoisseur, and attributed to Montaigne.

"Philomneste" proves at some length that the authorship of the pamphlet is to be traced to Antoine Loysel, or L'Oisel, solicitor, poet and historian. His chief argument is that he has found another pamphlet, entitled *De la Continuation de l'Oeil des Rois et de la Justice*, a reprint of Loysel's discourse, which is dedicated by the author to Monsieur de Montaigne in the following terms:

"Monsieur, si vous pristes quelque contentement d'ouyr ce que je dis à l'ouverture de notre première séance, comme vous m'en fistes deslors quelque démonstrance, j'espère que vous en recevrez autant ou plus en lisant ce que je vous envoie avec la présente. D'autant mesmement que vous y trouverez plus de particularitez de vos ville et pays de Bordelois. Comme de faict je ne sçauroy à qui mieux addresser ceste cloture qu'à celuy qti estant Maire de Bourdeaux, est aussi l'un des principaux ornemens non seulement de la Guyenne, mais aussi de toute la France. Je vous prie doncques la recepvoir d'aussi bon cœur que je vous l'envoye : priant Dieu, Monsieur, vous tenir en sa grâce. D'Agen, 1er novembre 1582. Votre très humble et obéissant serviteur, ANT. L'OISEL."

Subjoined is the comment of the writer in our columns upon this brochure.—ED.

In THE CONNOISSEUR for January last appeared a short paper headed "A Supposed Montaigne Discovery." The notion that the Essayist had been concerned, not in the delivery, but in the authorship, of a small tract printed at Paris in 1584, of which *fac-similes* accompanied the article, was based on a striking resemblance, or what seemed to be such, between the structure and even style of the text and the literary method of Montaigne. The writer had not before him any other piece or any publication purporting to be a companion or sequel. He did not suggest that the little volume in his hands was unique, much less *unprocurable;* he did not lay any stress whatever on its condition or its commercial value. He expressly guarded himself by saying that it was a production about which he was "desirous of learning more," and that "it was at least possible that he held in his hands a hitherto unidentified production of the Essayist." He cited as an illustration of his meaning such a passage as the following :—"Vn hōme est bien malade quand il ne sent point son mal : mais quand nō seulemēt il le sent & le cognoit, mais aussi sçait & entend les causes & les remedes d'icelui, il est ia â demy guery." But besides this very peculiar and very Montaignesque sentence, and a few others which might be cited, there are the extracts from one of Montaigne's special favourites, Chrisippus, and the very unusual presence in a political address of a multitude of quotations from various authors in the way rendered familiar to us in the *Essays.*

It is excessively important, no doubt, to impress on our readers the above-mentioned circumstance, that the ascription to Montaigne of the 1584 pamphlet was limited to its composition, and that the writer of the notice in the magazine had no other evidence before him. In his new edition of Montaigne, he has specified that Antoine Loysel (in a rough proof in his hands, as the book is not yet published, the name is misprinted Loyset) is described as delivering the allocution at the assembly, over which Montaigne presided as Mayor, and Loysel is further said to have received from the chairman a warm approval of his address. So he may have done, but that does not by any means dispose of the fact that the printed text of 1584 carries on its face distinct traces of the hand of the master in the ways already indicated. Is it not very much as if Shakespear had been Mayor of Stratford and had chosen, nay, found it technically requisite, to delegate to another a public speech, in which were passages reminding a hearer or reader of something which he had seen in *Hamlet* or *Lear?* No doubt the author of *Reponse a un Bibliophile Anglais*, published at Bordeaux, 12°, 1902, may be correct in stating that in 1584 Guyenne possessed an abundance of learned men, but were there any Montaignes among them? What did he think of them?

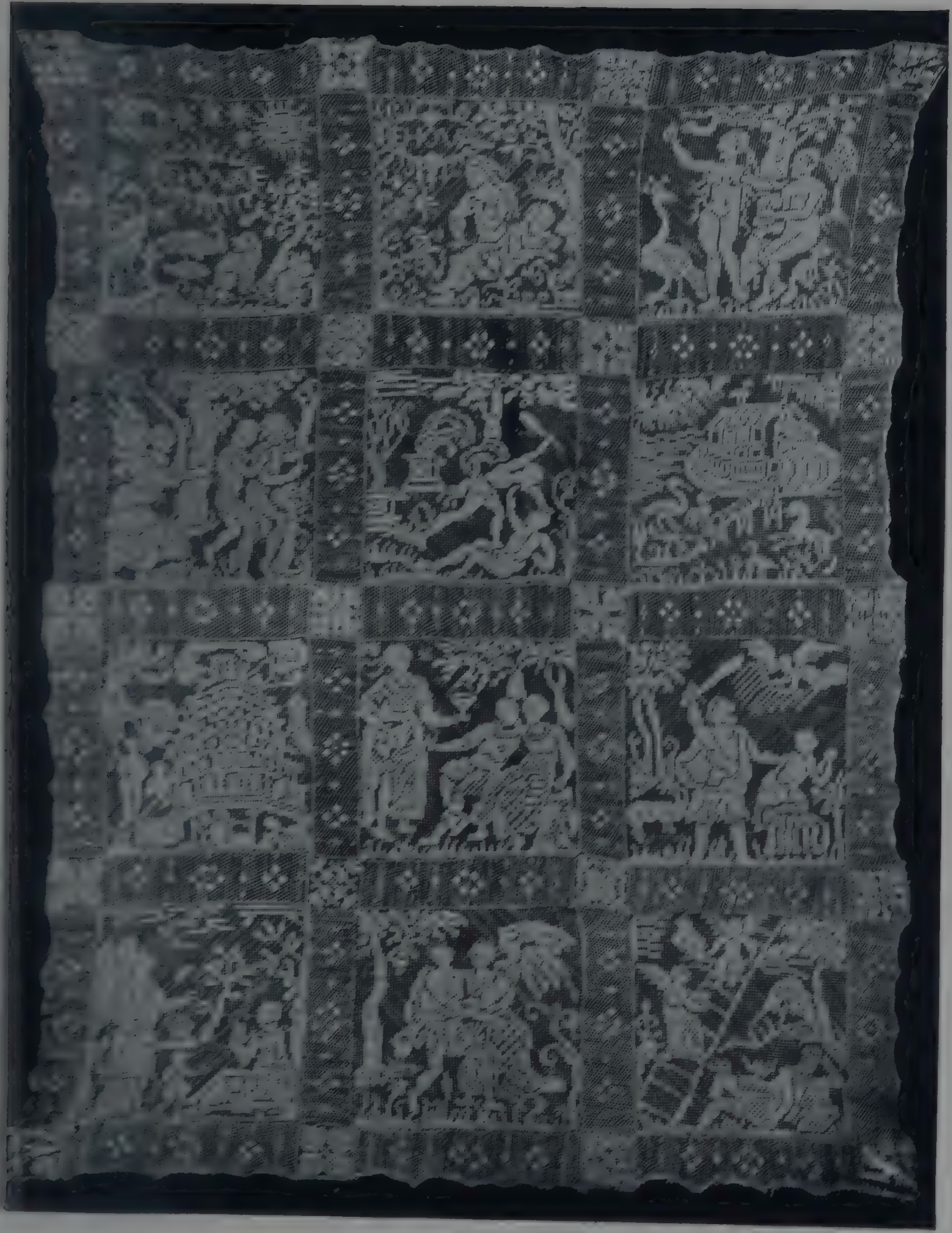
The writer of the paper in THE CONNOISSEUR regrets that he has not yet had an opportunity of seeing the continuation noticed by the author of the *Reponse;* but the original pamphlet surely stands on its own ground, nor does it even follow that Montaigne had any share in the composition of the second piece. M. le Bibliophile bordelais inscribes his performance to Montaignophiles, and signs himself, with some ambiguity, *Un qui a l'œil.* He has conferred on the present writer a distinction equally unexpected and undeserved, but he must excuse him if he affirms that he has failed to dispossess the writer's mind of the persuasion that in the tract which is the actual matter under discussion, Montaigne had an influential hand.

The writer submits with all becoming humility to MM. the scholars of Bordeaux that they have not, perhaps, in considering the present question, taken into sufficient account the by no means improbable contingency of the submission by l'Oysel of his MS. to Montaigne, and of the introduction by the Mayor of a few Montaignesque touches.

If there is anything to be added, it is perhaps the rather unwarrantable sarcasm and ridicule, the cock-on-hoop vein, which manifests itself here, since the attribution to Montaigne was advisedly hypothetical, and was so put; that is to say, as a point deserving and in need of further inquiry, which my tentative paper has thus elicited, together with much collateral matter of undoubted value.

Lace

THE twelve squares of lacis, or darned netting, once formed part of an altar cloth or vestment. The net ground was made as are garden or fishing nets of the present day, and the pattern darned upon this *rézil* or *rezeuil*, from which the modern word *réseau*, for needle-point or bobbin-made net-ground, is derived. According to an old pattern-book the square mesh net-ground, of which our illustration is a specimen, was made by commencing with a single thread and



[illegible] LACE

[illegible] SCENES FROM THE OLD TESTAMENT increasing a stitch on each side until the required size was obtained.

The net of the border is of entirely different make, being of looped threads formed by the needle and a single thread, the spotted pattern being worked on afterwards. The piece measures 3 ft. 3 ins. long by 2 ft. 6 ins. wide, and is German seventeenth century work.

The subjects of the pictures are from the Old Testament, commencing with the Creation, in the centre of which is the word "Jehova" set in Glory. The same word appears in the next picture, where Adam and Eve are in the Garden of Eden. A peacock and fox are depicted in the third square, where the fruit of the Tree of Knowledge is about to be plucked; and the punishment of our first parents is graphically shown in the fourth picture, the fiercest angel with fiery sword being seen dealing with the culprits. Much action and vigour, considering the simplicity of the medium employed, is also shown in the fifth picture, where Cain is in the act of dealing Abel his death-blow with a formidable looking club, and the smoking altars in the back-ground show that the worker was well acquainted with the history of the quarrel. The ark which forms the subject of the sixth square is an animated scene where the birds and beasts are entering the boat-like structure; a lion with almost heraldic rampant propensities forms a conspicuous object in the foreground. Of the remaining six pictures, the building of the Tower of Babel, the sacrifice of Isaac, and the Heavenly dream of Jacob are the most graphic in this unique collection of early needlework pictures.

The Battle of Sant' Egidio

THE Battle of Sant' Egidio, July 7th, 1416, by Paolo Uccello, at the London National Gallery, is one out of a set of four battle pictures, originally painted for the Bartolini family in Gualfonda. Of the remaining three panels one is at the Louvre in Paris, and one at the Uffizi in Florence, whilst the last one cannot be traced. With the exception of some very early frescoes at Siena, some of which are painted by Simone Memmi, this picture, together with its companions, can be described as the first important battle picture of the Italian school. Its value is still further enhanced by the fact that there are no more than six, or at the most seven, easel pictures which can with any degree of certainty be traced to Paolo Uccello, the greatest master of perspective of the early fifteenth century. Only two of the faces in the picture are not covered by the visors, that of Carlo Malatesta, of Rimini, on a white charger, in the centre of the picture, and that of his youthful nephew, Galeazzo, who is carrying his helmet in his right hand.

A Daughter of Rubens

THE portrait by Rubens from Lord Spencer's collection at Althorp, and catalogued there as *A Daughter of Rubens*, is referred to by M. Emile Michel in his standard work on the great Flemish master as "a study of the second of Gerbier's little girls." Gerbier was Rubens's host on the occasion of the artist's visit to London on a political mission, and the figures of his wife and two daughters can be found in Rubens's *Peace and War* at the National Gallery (No. 46). The similarity between the head of one of the children in this work and the one of the Althorp portrait speaks certainly in favour of M. Michel's theory.

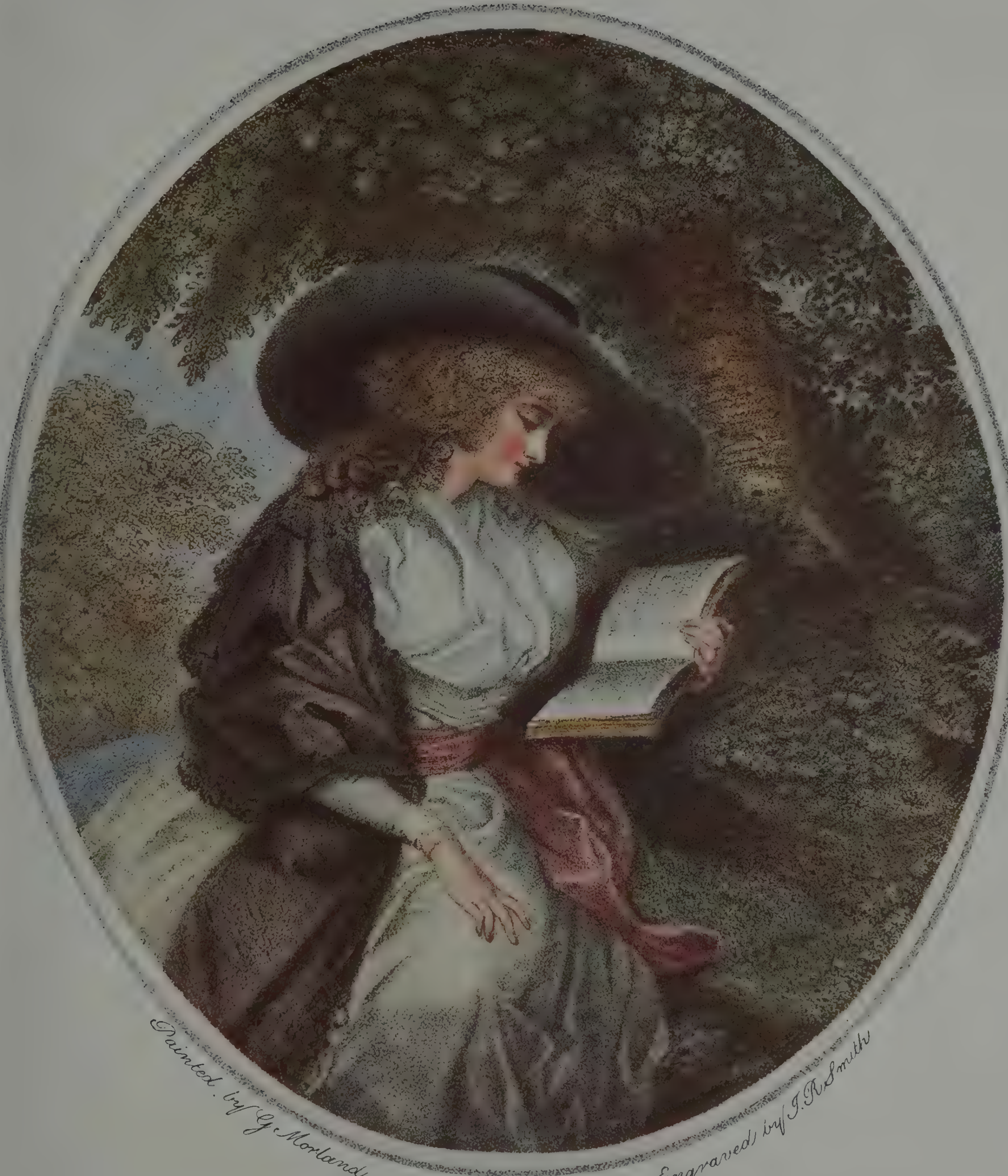
"Gamekeepers"

A PRINT of *Gamekeepers*, which we publish by kind permission of Sir Walter Gilbey, was one of a set of pictures painted by Stubbs for Lord Torrington, at his country seat, Southill, in 1778. It represents his lordships' steward on an old horse, followed by a gamekeeper on foot, and three dogs—one of them a Pomeranian. The beauty of the picture lies in its realism, the figures being exceedingly well drawn and natural. No small charm lies in the setting of the scene, a woodland landscape, painted by Amos Green, of Bath, somewhat after the manner of Gainsborough in tone and feeling. This practice of collaboration, which was so common amongst our eighteenth century painters, points to the conclusion that they laid greater store by the general excellence of a work than by their own personal effort. The picture was painted by Stubbs in enamel colours on a copper plate as companion to a portrait of a favourite pointer dog belonging to Lord Torrington, which was executed by him in similar manner on an octagon plate, within a circle of 12 ins. diameter. His lordship, however, declined to take the picture when finished, and it was subsequently sold to Captain Urmstone of the "Francis," an East India-man, and taken to India. While at Southill, Stubbs, at the suggestion of Lord Torrington, painted the famous picture, *The Bricklayers*, about which the story goes that the men were set to load and unload a cart while Stubbs watched them, and that he expressed himself dissatisfied with the manner in which they acquitted themselves of the task as lending itself to pictorial effect. Finally the men fell to quarrelling about fixing the tailpiece of the cart, and Stubbs seized the opportunity for which he had been waiting — to

DELIA IN THE COUNTRY

From an engraving by
J. R. Smith

After the painting by
George Morland



Painted by G. Morland

Engraved by J. R. Smith

DELIA in the COUNTRY

At length from Town the peerleſs Maid
Disgusted seeks the rural Shade
Retird from Sol's Meridian Beam
Where Zephyr fans the cooling stream

She yields beneath the sheltring Bow'r
To Contemplation's Eye the Hour
Pleas'd with simplicity to live
A Bleſsing, Cities - can not give

London publis'd February 10th 1788 : by J. R. Smith No. 31 King St. Covent Garden

represent natural movement and action. The picture, which created a sensation when exhibited, was copied in enamel for Wedgwood, who placed it in Etruria Hall.

Character portrait of Charles Dickens in "Used Up."

"THE INIMITABLE," as Charles Dickens was known amongst his chosen associates, being himself the greatest of artists, had the faculty of attracting and attaching to his personal surroundings other artists, graphic and pictorial, with whom it was his happy lot to be closely associated in life. In these intimate and choicely congenial relationships he stood with his cherished "Kittenmole," otherwise George Cattermole, whose artistic interpretations did much for the popular reception of *Master Humphrey's Clock*. Similarly with "the great George" Cruikshank, whose popular fame preceded that of Charles Dickens by an entire generation, whose characteristic etchings much advanced the early success of *Sketches by Boz*, and whose grotesque conceptions for the illustration of *Oliver Twist* were so popularly appreciated that the artist's own peculiar belief, subsequently entertained in perfect good faith, is not so wildly outrageous as at first sight appears,—namely, that he, George Cruikshank, the designer of the illustrations, was justly entitled to be handed down to fame as the real originator of that dramatic story; the tragic episodes being undeniably in the well recognised Cruikshankian vein, as much as the humour was Dickens's individual undoubted original "particular."

There were Clarkson Stanfield, Frank and Marcus Stone—father and son,—Daniel Maclise, Richard Doyle, John Leech, Luke Fildes, and many other brothers in art, who shared "The Inimitable's" affectionate intimacy, and who helped to illustrate his works; like the gifted "PHIZ" himself, long the recognised illustrator *par excellence* of the Dickens series, to whose artistic collaboration the early success of *Pickwick* owed something; and through whose felicitous art most of Dickens's immortal gallery of characters are at least indebted for their visible embodiments, from *Pickwick* to the *Tale of Two Cities*, when this nearly life-long collaboration was abruptly severed. One of Dickens's most beloved friends was certainly the gentle and highly gifted youthful Royal Academician, Augustus Egg; he, with Maclise, shared in the famous private theatricals, and his hand designed the costumes for the "splendid strolling," wherein Dickens was perfectly in his element. D. Maclise, Leech, Thackeray, Kenny Meadows, etc., have left pictures and sketches of "The Inimitable's" spirited impersonation of "Captain Bobadil" in *Every Man in his Humour*; and it similarly fell to Augustus Egg's share to paint his cherished friend Charles Dickens in the character of "Sir Charles Coldstream" in *Used Up*, the famous impersonation of Charles Mathew's *repertoire*. For the character picture, Egg and Dickens selected the scene where the dazzling "Coldstream" is disguised as "a country yokel," possessed with an abnormal and astonishing appetite. The study was so successful that, though Dickens secured the picture of the scene represented, wherein the portraits were on a smaller scale, the artist treasured his original study throughout his subsequent career, and, at his death, Mrs. Egg affectionately inscribed the original portrait-head to Mrs. Charles Dickens, as is recorded on the back of the panel by the latter lady, who, on her decease, bequeathed this characteristic and valued *souvenir* to her eldest son, Charles Dickens, jun. The painting has been esteemed by surviving members of the gifted novelist's family, as perhaps the most successful and life-like representation of the immortal Dickens; amongst the numerous recognised and familiar likenesses of the great writer, by his children ranking in their approval with the Maclise sketch, the best liked of his portraits, reproduced in *The Life of Charles Dickens*, by John Forster; the *croquis*—now pertaining to "the Forster Collection," South Kensington Museum,—the profile group of the youthful-looking Charles Dickens, his wife and her sister; most appreciated by the two persons best qualified to judge of its fidelity. The Egg portrait is referable to much the same epoch—each likeness corroborating the versimilitude of the other,—the head in the Egg version being on a fuller scale, and the painting, by the hand of a master, who, like Maclise, was a true lover of his subject, is more substantial and realistic than the pencilling of 1843. All that has been written concerning the *croquis* applies remarkably to the oil-painting, which has been pronounced by Dickens's nearest relatives perhaps the most characteristic and life-like resemblance extant. Concerning the previously mentioned sketch (1843), Forster wrote: "Nothing ever done of Dickens has conveyed more vividly his look and bearing at this still youthful time. He is in his most pleasing aspect, but nothing that is known to me gives a general impression so life-like and true of the then frank, eager, handsome face." "What a face is his to meet in a drawing-room!" was Leigh Hunt's comment upon Dickens. "It has the life and soul in it of fifty human beings!" "What cheerful intellectuality is about the man's eyes, and a large forehead," was Thackeray's critical summary at the time the portrait was painted.

The fidelity with which Augustus Egg has caught and fixed the intellectual charm of "the Chief's" wondrously vivacious and animated countenance realises the description sent to Washington Irving by his fellow-countryman, C. F. Lester, a writer subsequently United States Consul at Genoa:—"His forehead, a phrenologist would say (especially if he knew his character beforehand), indicates a clear and beautiful intellect, in which the organs of perception, mirthfulness, ideality, and comparison predominate. I should think the nose had once been almost determined to be Roman, but hesitated just long enough to settle into the classic Greek outline. But the charm of his person is in his full, soft, beaming eyes, which catch an expression from every passing object; and you can always see wit half-sleeping in ambush around them, when it is not shooting its wonted fires. Dickens had almost made us feel that—

> Wit is the pupil of the soul's clear eye,
> And in man's world the only shining star."

Delia in the Country and A Party Angling *

MORLAND'S four original biographers agree in stating that quite a group of the artist's *chefs d' œuvre*, all works unmistakably of the foremost character, speaking volumes for that admirable genius, were produced within a few short months. The series includes the best of George Morland's most desired and most desirable productions; the engraved versions have already reached prices seemingly fabulous, and the original paintings are certainly, by more gradual stages, coming to their equivalent appreciation, illustrated by their current valuations as expressed by the sums they "command at Christie's." It has always been a fruitful subject for conjecture how Morland—whose career was "passing brief" and meteor-like, and whose short life (he died at the age of forty-one) was so notoriously ill-regulated—contrived to find the time generally assumed to be necessary for the execution of masterpieces, considering the very unusual number of brilliant examples he undeniably produced, and the hundreds of meritorious works genuinely attributed to his handiwork, to say nothing of the numberless paintings also correctly described as by his brush. The secret of his manipulative dexterity, apparently incredible, is found in the fact that, when his talents were at their best, his ready genius was equal to the feat of producing works of the highest perfection as to technique, colouring, characterisation, "touch," and the hundred unique qualities included under the painter's "genius," with the same facile and phenomenal dexterity, which, in his decadence, enabled him to knock off those surpassingly easy currencies—mere "pot-boilers"—to satisfy the wants and claims of the passing hour. It is understood that at the age of twenty-four while residing, a newly-married man, at Warren Place, Camden Town, the artist's talents and great original gifts manifested themselves in so remarkable a degree, that his pictures at once became the fashion, not only in this country, but the wide-spread desire to secure the engravings after these easily understood and interestingly graphic or dramatic subjects, dominated the entire continent; France and Germany more especially each competing individually for more copies of the popular favourites than would at the epoch have supplied the entire native demand. Morland was married, July, 1786, to Miss Anne, familiarly and generally referred to as "Nancy," Ward, sister of the two fine mezzotint engravers, who did so much for the lasting reputation of English painters through their masterly and painter-like reproductions. About the same time a further family connection united Morland's sister Maria with William Ward, A.R.A., already the painter's brother-in-law, and himself a delightfully gifted artist, to whose vast talents as an engraver—both in mezzotint and stipple—the more extended popularity of Morland's paintings was from the first directly attributable.

Here then was a very unusual family and artistic partnership; and, while the wholesome and helpful influence held good, Morland's too easily susceptible nature was impressed for better things; the artist painted his best works while W. Ward, with his wife, shared the Morland "genteel residence," the mezzotint engraver's finest art was exerted to reproduce these early and most promising works to unusual advantage; the earliest proof impressions, now excessively rare and little known, being issued by the partnership-firm of George Morland and William Ward, at the address of their brand new residence, Warren Place, Camden Town. In a brief space, family differences, purely on the part of the new brides—both of whom were Morland's almost invariable fair models—caused the breaking up of the otherwise happily constituted *ménage*, the auspicious controlling influence was lost, and the favourable partnership virtually dissolved. The artists remained faithful colleagues, but Morland relapsed into his easy-going state of irresponsibility. William Ward's influence still dominated in force sufficiently long to shape the most brilliant era of the artist's working-life, but failed to save him from the consequences of his own normal constitutional instability. Morland's genius *made* him a painter; it is safe to aver that in all else, to the end of his career, he remained the most wilful of all spoilt children. The two brothers Ward were connected with John Raphael Smith—himself a genius—possessing within his own constituent elements more of the Morland erratic eccentricity and less of the substantial qualities of his accomplished pupils and assistants, the painter's brothers-in-law, who, though gifted artists no less, were sober-minded, accomplished, serious and conscientious withal.

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* The *Party Angling* will appear next month.

It may be stated that Morland greatly profited by these associations, and that his best works were the immediate results. The well-known suite of *Lætitia* was amongst the earliest outcomes. This was a deserved success, as published by J. R. Smith, and was followed by the series now under consideration—all works of a delightful order, replete with "charm" which is exceptional, and enjoying enduring qualities only realised of late years. According to George Dawe's account of his friend, the eminently-gifted artist, the first success in the walk of juvenile subjects, then taking the taste of the public by storm, was Morland's artless painting of *Children playing at Blindman's Buff.* This picture was sold to J. R. Smith about 1787 for the sum of 12 guineas (the engraving after the work in its most desirable condition now reaching some 40 or even 50 guineas). The artist was so exalted over his success and the sudden prospect of wealth, that he felt his fortune at once was assured, and he made a characteristic resolution that, when he received the cash, he and Brooks, his then chosen familiar and associate, would each drink twelve glasses of gin straight away—an engagement faithfully and piously performed, needless to say. The first of the series was followed by *Children Nutting*, *Children playing at Soldiers*, *Juvenile Navigators*, and *Children Birds'-nesting*—the five choice mezzotints issued by J. R. Smith the year following. After so promising a start, Morland must have devoted himself heart and soul with ardent enthusiasm to continue his successes under the auspices of J. R. Smith, who had excited the painter's warm imagination by the prospect of his projected and famous "Morland Gallery." The surpassingly brilliant group of leading examples, in an incredibly short time, was increased by such masterpieces as the pair of *Visit to the Child at Nurse* and *Visit to the Boarding School;* the four children subjects—*Boys Skating*, *Boys Bathing*, *Boys Robbing the Orchard*, with *The Angry Farmer* as a logical sequence; *The Kite Entangled*, *Children gathering Butterflowers*; the series of *The Deserter*—a suite of four dramatic pictures; *Gathering Blackberries*, *Angling for Pricklebacks*, *Childish Amusement*, and *Youth diverting Age;* not to continue a list of titles, comprising a group of some thirty of Morland's leading subject-pictures of ambitious order, may be justly attributed to 1787, while the following year was equally productive of *chefs d'œuvre.* The 1786-7 lists, as enumerated by the biographers, credit the artist with the execution of several of his most esteemed masterpieces, including the examples now reproduced, such as *Delia in the Country*, *Delia in Town*, and *Constantia*, the last two already reproduced in THE CONNOISSEUR (August number); *A Party Angling*, and *The Angler's Repast.* Concerning the sums received by the simple-minded painter for these unique examples, Dawe has recorded that the greater part of these pictures, which he has named, were purchased for seven guineas apiece by Irwin, an assistant and crony of Morland's, who acted as his business intermediary at the period under consideration, while merely for the trouble of taking the pictures from Camden Town to J. R. Smith's "Morland Gallery," King Street, Covent Garden, Irwin received the sum of 15 guineas each from the publisher. "Whenever this was mentioned to Morland, it only excited a laugh; provided he had money enough for the present, he was satisfied." The painter was truly described by Collins' epitaph—

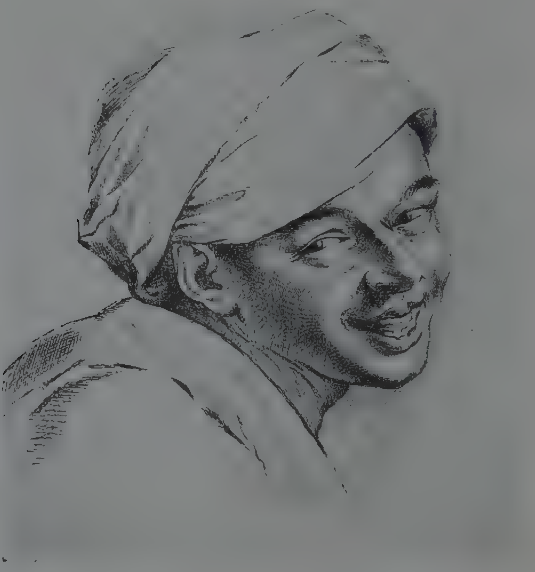
> Adieu, ill-fated Morland! foe to gain;
> Curs'd be each sordid wretch that caused thy pain.
> Spite of detraction, long thy envied name
> Shall grace the annals of immortal fame.

It is noteworthy that engravings printed in colours, as published by J. R. Smith after these particular examples, are vastly increased in monetary appreciation, the pair of *Delia* subjects and *The Angling Party* pair, in the finest preservation, having reached respectively some 250 guineas the pair in several instances. The fair female figures of all four were painted, it is recorded, from Morland's wife and his sister Maria (Mrs. W. Ward), as appears was the artist's almost invariable practice. The descriptive lines engraved beneath the *Delia* pair are described as "written to order" by William Collins, an author who favoured the public, after the premature decease of his unfortunate friend in 1804, with *Memoirs of that celebrated, original, and eccentric genius, the late George Morland* (1806).

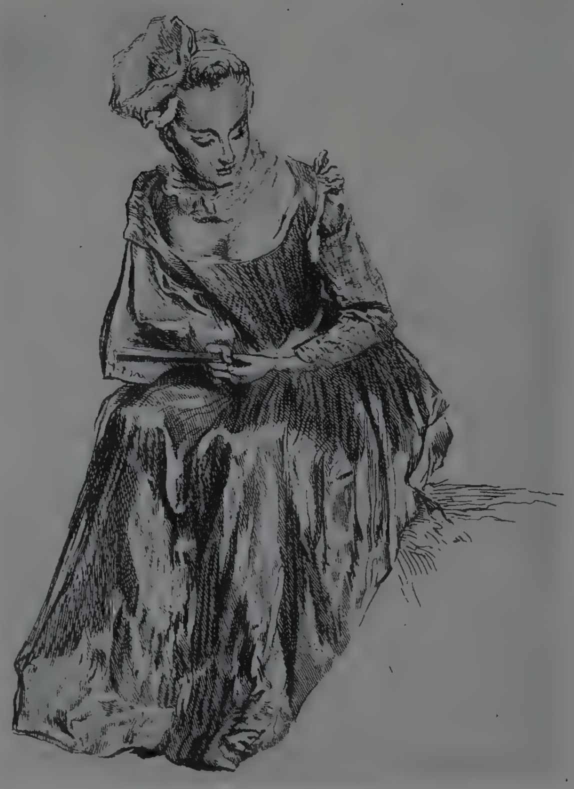
All four examples, reproduced in THE CONNOISSEUR upon a reduced scale, rank deservedly high in the estimation of print-collectors; the choicest colour-printed state has registered a "record" value, and good impressions (proofs for choice) in monochrome have ascending values which somewhat surprise novices in the collecting mania, though easily accounted for according to the logic of facts and comparisons of relative prices. The original paintings have attained extraordinary values—little suspected anterior to the Morland *cult*—representing some hundred-fold the modest equivalent the painter joyfully received on parting with his treasures. Sir Charles Cunliffe Smith, Bart., it is understood, has the good fortune to possess the original paintings of *A Party Angling* and *The Angler's Repast*, after which admirable mezzotints by W. Ward and G. Keating were published by J. R. Smith in 1789, and impressions of these have long been a favourite quest in "print-collecting" circles.

Two Drawings by Watteau

Immediately after the death of the *Maistre-Peintre des Fêtes Galantes*, Mons. de Julienne, the eminent *amateur et connaisseur*, caused the greater number of Watteau's drawings, sketches, and studies, to be gathered out of the best collections in and around Paris. These were, at his expense, engraved,—along with his principal pictures, finished and unfinished,—by the most celebrated engravers of the day: Audran, Boucher, Cherveau, Cochin, Carrs, Tardieu Thomessin, and others. Mons. de Julienne further compiled a noble record of the Master's life-work. The whole was published in three volumes in 1734, under the title of *Le Recueil de l'Œuvre d'Antoine Watteau Peintre du Rov*, etc. The work is further designated: Figures de Differens Caractères, de Paysages, et d'Etudes dessineés d'aprés Nature par Antoine Watteau." There are nearly six hundred plates; the two drawings here reproduced are numbered 19 and 213.



A STUDY IN EXPRESSION (LES COMEDIENS ITALIENS)
BY WATTEAU



A STUDY IN COSTUME (LES FÊTES GALANTES)
BY A. WATTEAU

The first is characteristic of Watteau's costume studies—the peculiar folds in the garments. It appears in several finished pictures of the *Fêtes Galantes*. The pose is easy and graceful, the features and hands are delicately rendered. It is evidently a life study.

The second is a striking example of Character-figure drawing, and is clearly from life. Whilst it is impossible to fix its identity in any finished work of the Master, it is certain that just such a face peeps out of many of Watteau's repetitions of his favourite subject, *Les Comediens Italiens*.

THE EDITOR regrets that pressure of space has compelled him to hold over the Answers to Correspondents for next month.

THE INDEX to Vol. III. of "The Connoisseur" is now ready, and can be secured on payment of Sixpence.

Notable Collections

COUNT OLIVAREZ

By Valasquez

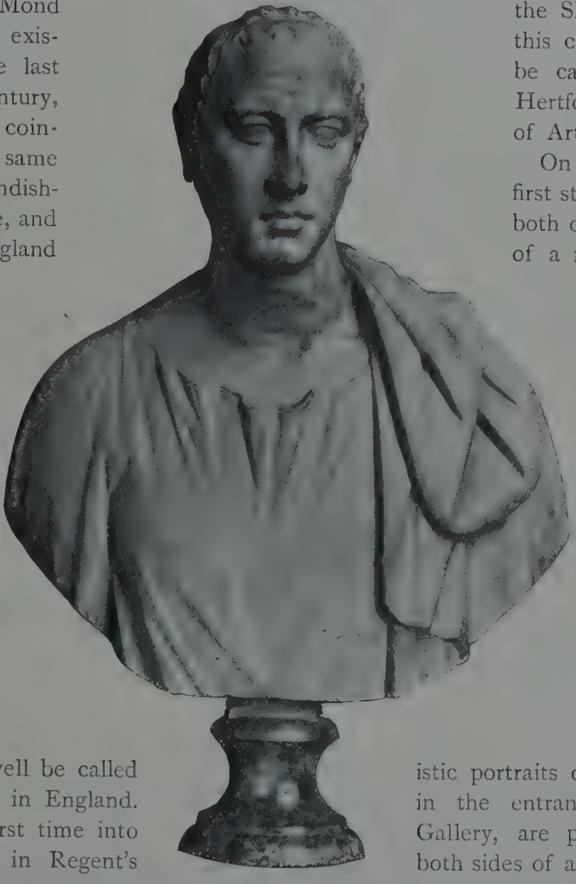
From the Original at the Prado Museum

Notable Collections

THE COLLECTION OF DR. LUDWIG MOND PART I.

BY LOUISE M. RICHTER

ENTHUSIASM, knowledge, wealth, and last not least, a good deal of luck have, from the time of those great collectors, the Medici, down to the present day, always been considered the elements indispensable to the formation of a successful collection of works of art. It would be impossible to deny that these chief factors blended together, when the Mond Gallery was brought into existence. Formed during the last two decades of the past century, it was a more than happy coincidence that during the very same period, the Dudley, Cavendish-Bentinck, Warwick, Eastlake, and other famous galleries in England and on the continent chanced to be dispersed. From these collections the pictures now in the Mond Gallery were thus principally acquired.



ANTIQUE BUST OF MENANDER

Not less fortunate was the circumstance that Dr. Ludwig Mond, himself an eminent man of science, sought the advice of a learned art historian and well-known connoisseur to assist him in forming this collection, which might well be called one of the finest of its kind in England.

When admitted for the first time into Dr. Mond's town residence in Regent's Park, where these well-chosen art treasures are now housed, it has been to many an unexpected surprise to find themselves face to face with exquisite pictures by the hands of such great masters as Botticelli, Raphael, Mantegna, Sodoma, Bellini, and Titian, as to the genuineness of which there can be no possible doubt. They are not as yet arranged in a gallery, but are simply hung in a suite of reception and living rooms; some in a good, others in a bad light, according as the rays of the sun find their way through the lofty windows. Surrounded by a lovely garden where chestnuts spread their shade and where all the Shakespearean flowers bloom, this charming dwelling may well be called, if not a Palace like Hertford House, at least a Home of Art.

On entering the hall one is first struck by two marble statues, both over life-size. One, the work of a modern sculptor of repute, Seeboek, represents the poetess, Sappho. The other is a copy of the far-famed Sophocles of the Lateran. There also are two antique busts: the Emperor Hadrian and the Greek poet Menander (*see illustration*), whose expressive head has been identified by no less an authority than Furtwängler.

Some of the mysterious Egypto-Hellenistic portraits of Fayum, similar to those in the entrance hall of the National Gallery, are placed with good effect on both sides of an arch. They are painted in tempera, and date from about 200 B.C. Georg Ebers, the poet-Egyptologist, alleged to have found in their countenance and apparel some clue to their former lives. The man with the golden tiara and the melancholy expression was in his opinion a high functionary of Egyptian descent, who must have known grief and disappointment of a deeper nature than his companions, with whom he was entombed.

ST. JEROME BY G. A. BAZZI, CALLED "IL SODOMA"

Of the same period is the portrait of a young Egyptian maiden with delicate complexion and brilliant eyes. She wears rich jewellery, and in her slightly waved hair is a diadem, the sign of social distinction. We might conjecture, perhaps, that she was the affianced bride of the man with the golden tiara who had loved and lost her young.

But of the great number of works of art which make part of this collection, we can here only confine ourselves to mentioning the most important. Proceeding therefore from the entrance hall, where there are still many other objects worthy of notice, into the adjoining library—perhaps the most attractive room in the house — our attention is at once captured by Raphael's celebrated *Crucifixion.* We are told by Vasari that he painted this, his *earliest* altar-piece, while on a visit with some of his friends to Città di Castello, during his master Perugino's absence from Perugia.

The monks of the convent of San Domenico must indeed have been greatly impressed by what they saw there and then of young Raphael's art, to entrust him, a mere lad not yet nineteen, with the execution of so important a work for their church.

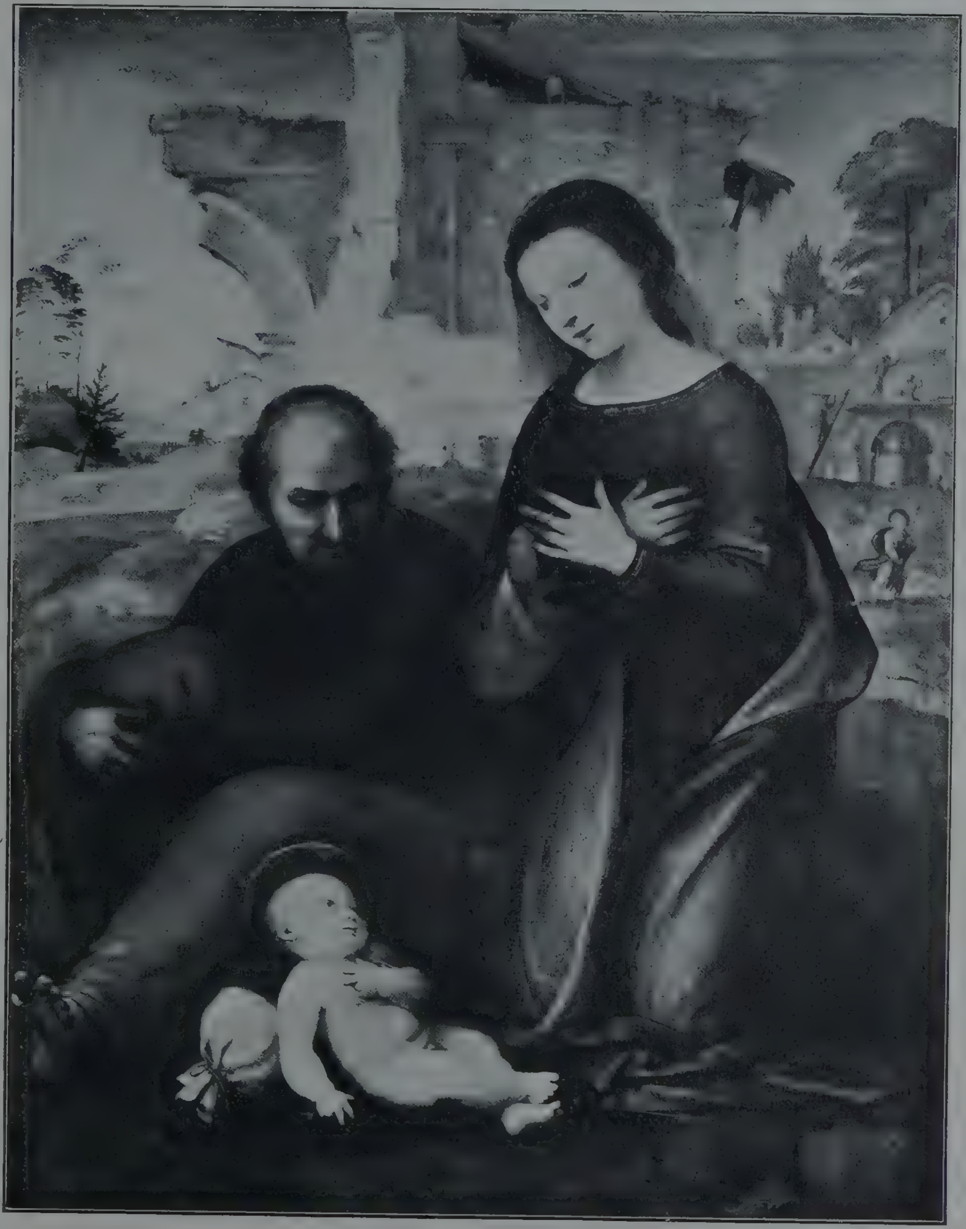
That he himself seemed to be rather proud of having thus independently completed a work of such magnitude is perhaps implied by the signature which he affixed to it at the foot of the cross:—

RAPHAEL
VRBIN
AS
P

That so gifted a pupil should for this his earliest work still have made use of his master's designs, as both Passavant and Morelli point out, seems in this case an act of veneration rather than of incompetency on his part. It indicates already that amiable trait of Raphael's character which made him, when in the zenith of his fame, preserve rather than destroy Sodoma's frescoes in the Stanza della Segnatura of the Vatican.

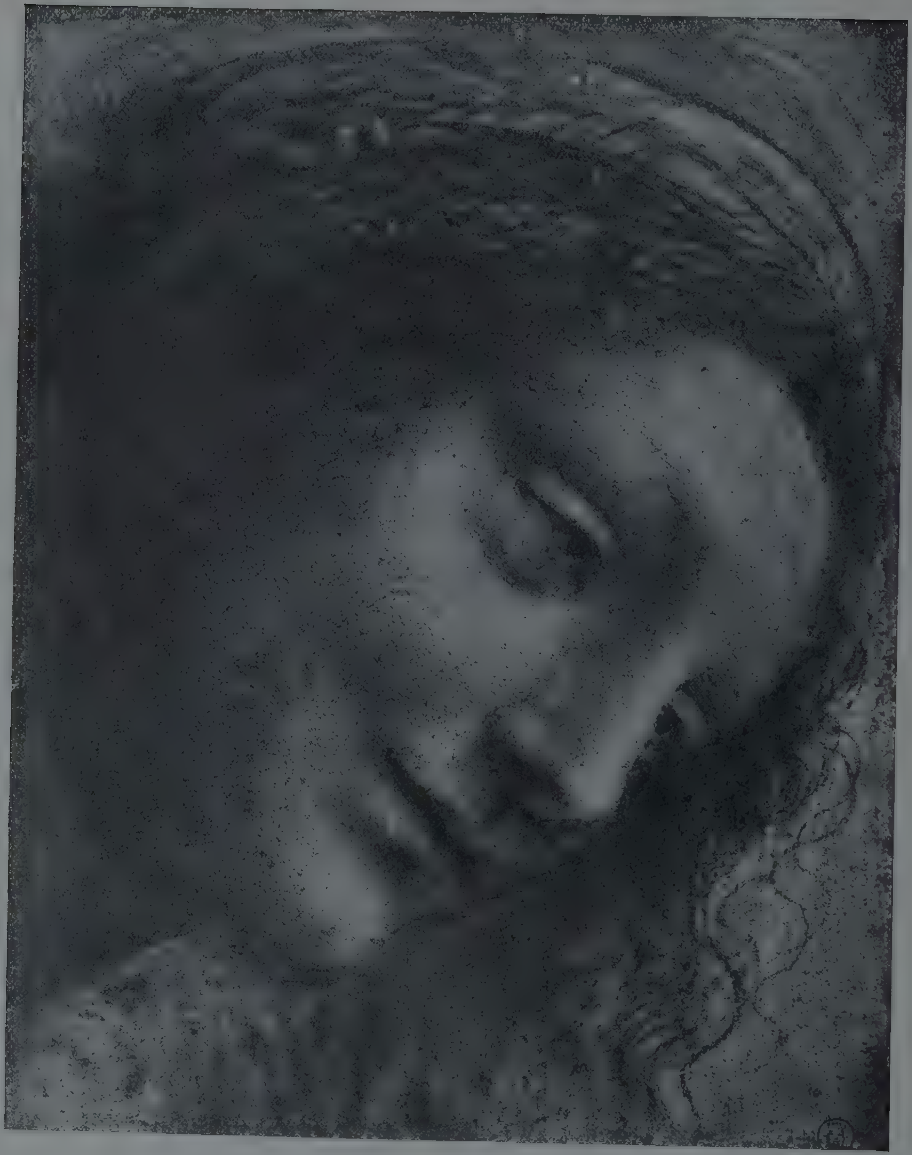
In spite of Vasari's and Lanzi's misleading assertions, that this *Crucifixion* by Raphael could hardly be distinguished from the similar work by Perugino at Siena, we may fairly adhere to Rumohr's opinion, and state that Raphael's composition, though resembling his master's in design, bears already unmistakeable marks of that transition, which was to raise him so vastly above Perugino and all his school.

The *Crucifixion* at Siena, with its eight figures crowding round the cross, and its four-winged cherub's heads hovering between the angels and the Saviour, is not exempt from that touch of mannerism which Perugino never quite succeeded in avoiding. Raphael, on the contrary, broke through these barriers, modifying and ennobling the composition of his master by the breadth of his genius. Of the eight figures he only retained four: the Virgin Mary, with a most touching expression of maternal tenderness and grief; St. John opposite in silent prayer; St. Magdalen and St. Jerome, both kneeling in deep devotion at the foot of the cross, and gazing up at the crucified Christ, whose lips seem just to have spoken the words, "It is finished."



THE HOLY FAMILY BY FRA BARTOLOMMEO

A peaceful landscape, with Umbrian hills, a long winding lake, cypress trees and a solitary church, forms an admirable background to a scene which appeals to us not only by its solemnity but also by that touching piety and simplicity so characteristic of Raphael's earliest works. It was acquired for the



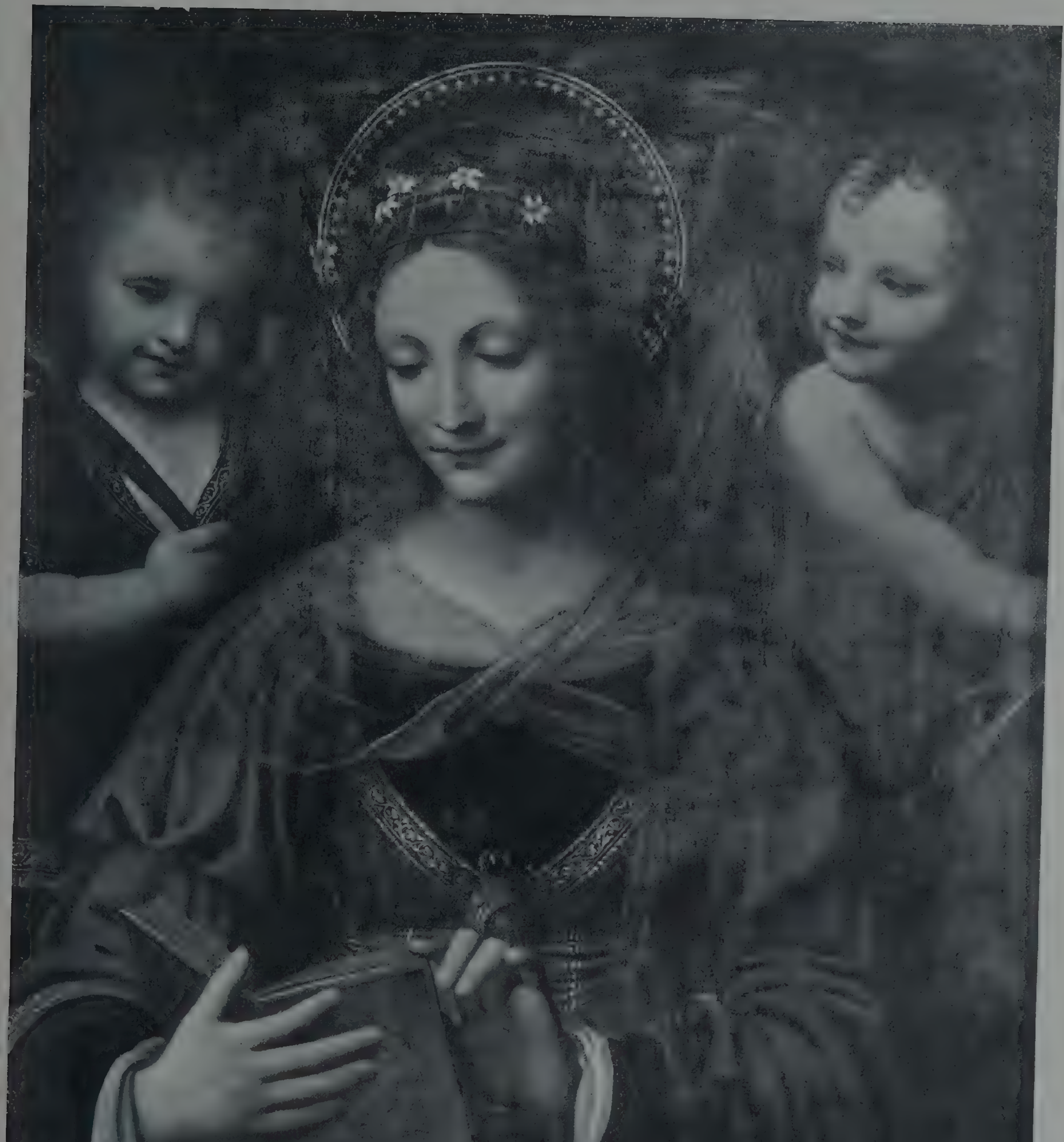
DRAWING OF
A HEAD
ASCRIBED TO
LIONARDO
DA VINCI

Mond Gallery at the Dudley sale in 1892, and is splendid in colouring and in excellent preservation.

The admiration this altar-piece excited at the time is proved by the fact that the youthful artist was soon afterwards commissioned to execute other important works in that same Città di Castello, amongst which was one of his loveliest creations, the *Sposalizio*, now at the Brera in Milan.

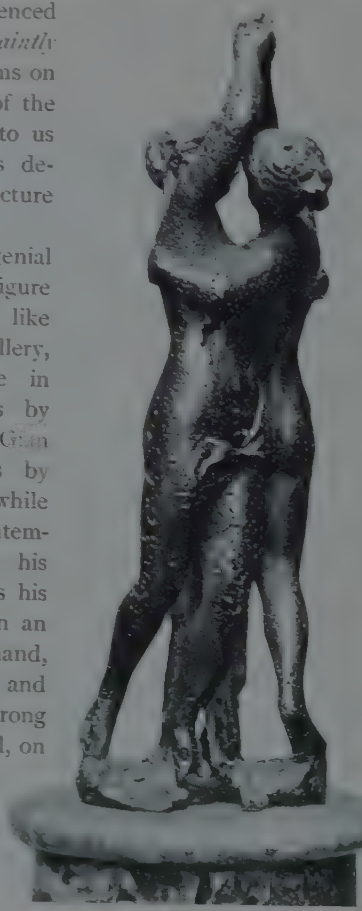
This greatest of Umbrian masters is here surrounded only by a few of his satellites, Eusebio di Giorgio, by whom there is a small panel of three saints; Francesco Penni, a portrait of a young man; and Giov. da Udine, to whom are attributed some scenes from the Creation.

Another Umbrian master, perhaps *the* greatest next to Raphael, Luca Signorelli, who was his predecessor at Città di Castello, is here represented by a fine predella-picture. In the centre-panel King Ahasuerus is seated on his throne surrounded by courtiers; he touches with his sceptre the fair forehead of Esther, choosing her as his queen. Signorelli has succeeded well in typically representing that wonderful Jewish maiden who by her intelligence and beauty, like Judith before her, was the means of saving her people. The two side sections seem to be legendary scenes of an obscure local character. It is not known hitherto to which altar-piece this predella belonged; but it must have been a Madonna picture, as the history of Esther is considered to be symbolical of that of the Virgin.



ST. CATHERINE WITH TWO ANGELS
BY LUINI

originally came from the Frizzoni collection, and was acquired for the Mond Gallery at the Eastlake sale.



DANCING MUSES

There are not less than three pictures by Luini: a *Venus reposing on a Couch*, from the Dudley collection; a *Madonna with the infant Christ and St. John*—an early and most attractive composition—and a *St. Catherine with two Angels*. This last painting may be placed during that period of the master, when he was chiefly influenced by the great Lionardo. *The Saintly Princess*, a wreath of orange blossoms on her dark hair, and with the smile of the fair Gioconda on her lips, shows to us Luini in the highest zenith of his development. An old copy of this picture is in the Hermitage collection.

By Gaudenzio Ferrari, Luini's genial contemporary, there is a powerful figure of *St. Andrew*, a picture which, like his *Resurrection* in the National Gallery, was bought at the Scarpa sale in Milan. Besides two compositions by Marco d'Oggiono, and one by Gian Pietrino, there are three pictures by G. A. Bazzi, who, like Raphael, while adapting the art of his great contemporaries to his own, never lost his own originality. Most noteworthy is his *St. Jerome* (life size), who kneels in an open landscape, a crucifix in his hand, with an expression of pious devotion and penitence in face and attitude. A strong light falls upon his powerful forehead, on which a fly basks in the sun: one of those humorous incidents that Bazzi so loved to introduce into his pictures. A cardinal's hat and a mantle lie on the ground beside the saint, where also reposes his faithful lion; a rocky landscape with ancient ruins, a waterfall and blue mountains are seen in the background.

This important work has been assigned by Morelli to the year 1530, and is in technique similar to the celebrated *St. Sebastian* in the Uffizi. Of a much earlier date is the picture of the *Madonna and Child*, which by the resemblance that it bears to the works of Cesare da Sesto, may perhaps be placed during that period of the artist when he first left Vercelli for Milan. The Madonna's dress is of brownish-red colouring, so peculiar to the Milanese school, whilst on her breast and lap the fall of the drapery is very similar to that on the disciples' garments in the famous *Cenacolo*, a proof how much the young artist was impressed at the time by this great work of Lionardo's. The blue mantle covering the Madonna's head and forming a long oval line round her face, gives to the picture an almost Byzantine solemnity, relieved only by the infant Christ, who, seated on the lap of His Divine mother, turns round with an expression of happy expectation.

Very interesting is the comparison between this and that other Madonna picture, now in the possession of the writer, which the artist is said to have painted for the Church of San Francesco in Siena, and where the influence of the great Jacopo della Quercia is to be discerned, together with Bazzi's Lombard associations.

Another picture by Sodoma in this collection is an *Ecce Homo*, a spontaneous sketch done with those broad brush strokes that he so often delighted in. In connection with his art there is still to be noted a picture by Baldassare Peruzzi, the great Sienese architect, who was as a painter at one time much under his influence. It represents Albertus Pius, the founder of the Cathedral of Carpi, for which building Peruzzi is known to have made the designs.

That rare master of the Ferrarese school, Dosso Dossi, so well known by his *Circe* in the Borghese Gallery in Rome, is represented in this collection by one of his earliest and most poetic works, which shows him in the light of a follower of Giorgione.

A queenly Madonna arrayed in radiant garments is seated with her Divine Babe in a forest beneath lofty trees. Before her are kneeling the two kings who have come from the far East to adore her and the infant Christ. They have laid down their crowns and their presents on the ground as a sign of deep veneration. The rays of a glorious sunset in the background throw full light on the third king, a youth who is awaiting at a distance the moment to approach with his vessel of myrrh. His beautiful face, intent on the charming group of the Divine Mother and Child, betrays joy and ecstasy.

Besides two brilliant little panels by Mazzolino, *Christ disputing with the Doctors* and an *Adoration of the infant Christ*, there is a large picture by Garofalo,

A PARTY ANGLING

From a Mezzotint by G. Keating after George Morland

Size of original Mezzotint 22 in. by 17½ in.

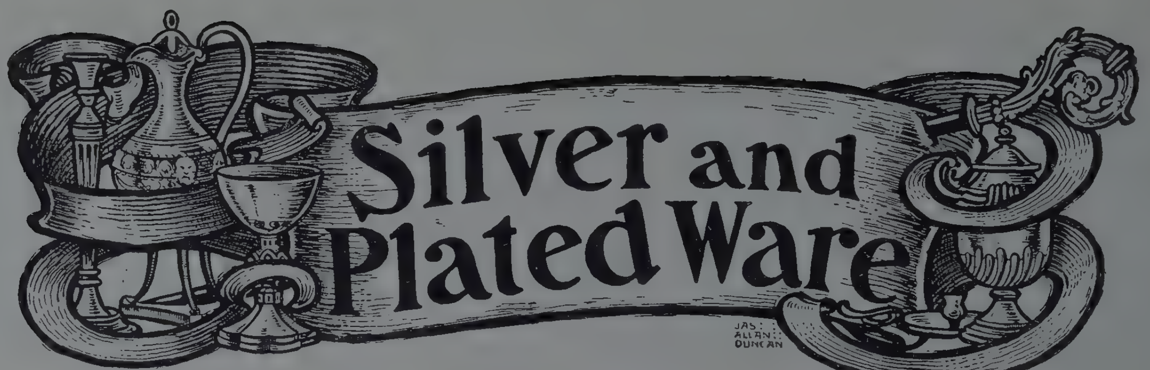
the chief representative of the school, placed over the mantelpiece in the dining-room. It represents the *Sacrifice of Ceres* (*see page* 81), and may justly be considered *the* most important work by that talented and prolific artist. The subject, being a mythological one, is conceived in an entirely classical spirit. The admirable figure of Ceres, with profuse fair hair and clinging drapery, recalls the representations of the same goddess on Roman sarcophagi. Besides being the patroness of opulent growth and wealth, she was also considered by the Greeks the personification of death, hence the reversed torch in her hands. To her left stands Pomona, carrying as her emblem a basket of fruit. The dwarfish figure beside her, holding a serpent, is taken curiously enough from Mantegna's *Expulsion of Vice* (now in the Louvre), a composition that Garofalo must have seen in the study of the Duchess Isabella Gonzaga at Mantua.

On the marble altar in the centre a priest in rich garments is offering as a sacrifice to Bacchus a goat's head, over which a youth is pouring wine from an amphora, whilst a shepherd with wine-leaves round his waist, plays the flute. In the background a fortress, towering upon a hill, mountains in the distance, and grey clouds passing over a blue sky, complete the charm of this composition.

This picture, which was probably executed by Garofalo for the Duke of Ferrara, was bought in 1892 at the Dudley sale, under the name of the *Grecian Sacrifice*.

(*To be continued.*)

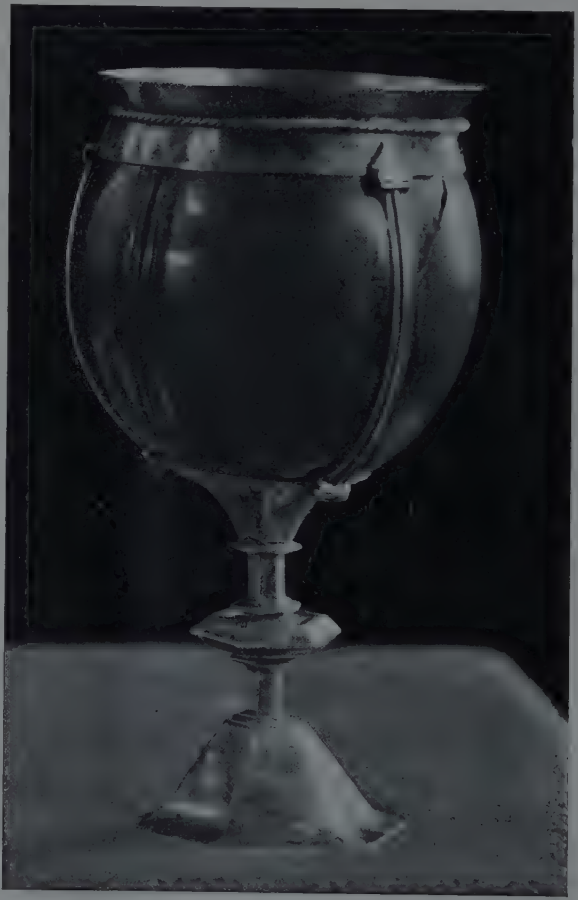
SCENES FROM THE LIFE OF SAN ZENOBIO
BY BOTTICELLI



Silver and Plated Ware

PLATE AT THE CAMBRIDGE COLLEGES
NO. II. CORPUS CHRISTI COLLEGE
PART II. BY H. D. CATLING

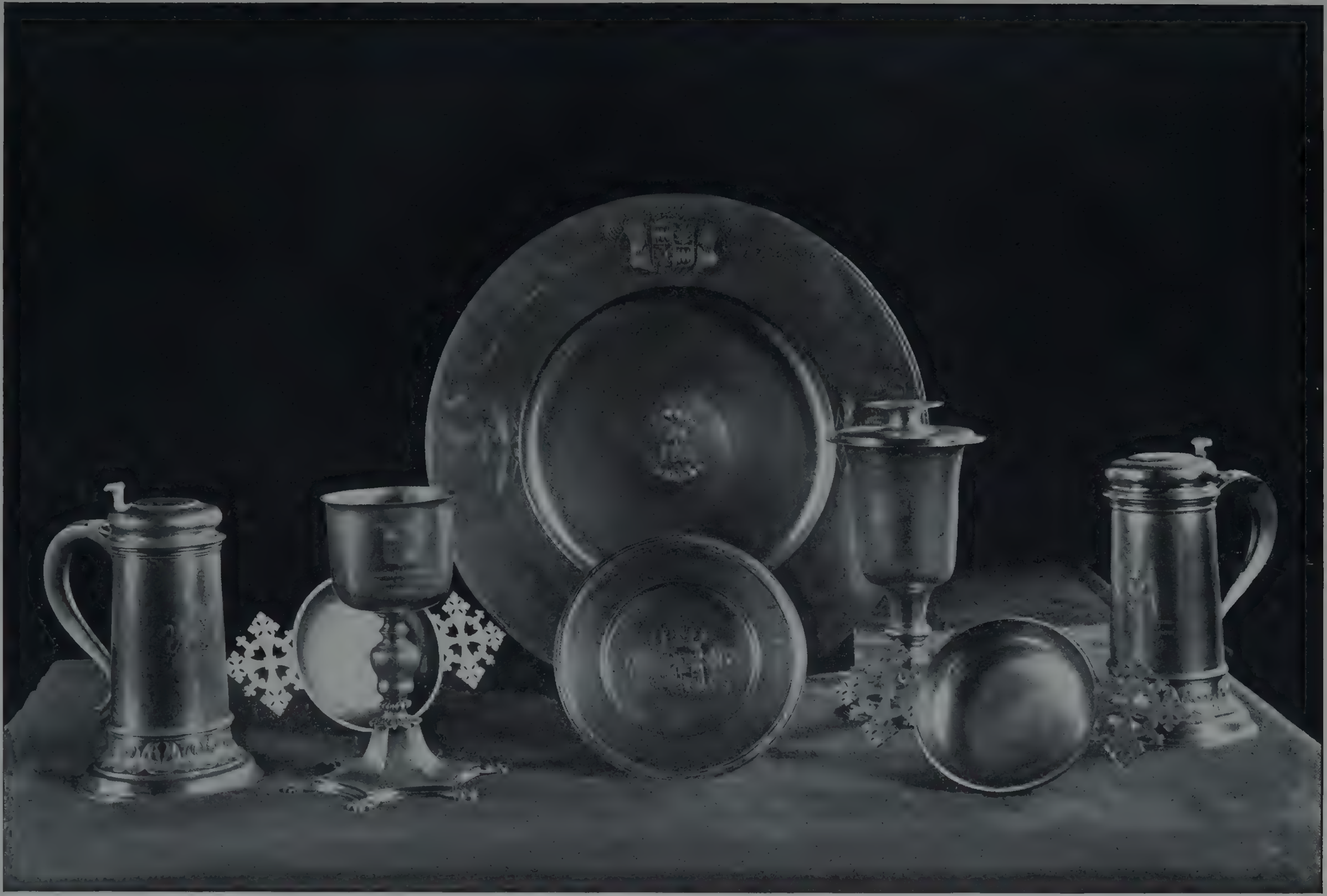
We now come to Archbishop Parker's bequest, but before proceeding to a description of the pieces, mention must be made of the proviso in his deed of gift by which the fortunes of the plate were bound up with those of the manuscripts he left to the college. Dr. Lamb, in his edition of Masters' *History*, gives a long extract from the Archbishop's indenture, from which we learn that "if six MSS. in folio, eight in quarto, and twelve in a lesser size, should at any time be lost through supine negligence and not restored within six months, then with the consent of the Vice-Chancellor and one senior doctor, not only all the books but *likewise all the plate he gave*, shall be forfeited and surrendered up to Gonville and Caius College within a month following. And if they should afterwards be guilty of the like neglect, they are then to be delivered over to Trinity Hall, and in case of their default, he appoints them to revert back in the former order."


COCOA-NUT CUP

First in point of age is the cover of a standing cup, which bears the hall-mark of 1531-2, the bowl itself dating from 1570-1. Both bear the arms of the archbishop, and the initials M. C. for "Matthew Cantuar." The bowl has broad flutings with foliage on the alternate flutes, and arabesques round the neck; the handles are in the form of serpents; the upper member of the foot is ornamented with six medallions containing heads of Egyptian type (all upside down) with arabesques between them; below is an ornament formed of a row of scales resting upon an egg and tongue moulding, both repoussé; the cover has a flat top surrounded by a sunflower ornament. The height of the piece, which is of silver-gilt, is 6¼ ins., and its weight 12 oz. 7 dwt.

A second cup, of similar design, bears the hall-mark of 1555, but has no cover, being described in the archbishop's list, together with the former one, as "two pots (*ollæ*), silver-gilt, with one cover."

The rosewater basin and ewer are admirable examples of the workmanship displayed during the last years of Henry VIII., the foliated arabesques forming a very distinctive feature of renaissance ornamentation. Both belong to the year 1545-6, and are silver-gilt. The edge of the salver is engraved with arabesques, the centre being similarly engraved and ornamented with a



THE COLLEGE COMMUNION PLATE

series of depressions radiating from a central boss, the base of which is repoussé, or stamped with graceful interlaced arabesques. The top of the boss bears a shield in champlevé enamel, together with the arms of the archbishop, the initials M. P. (Matthew Parker), and the motto, "MVNDVS TRANSIT ET CONCVPICENTIA EIVS · 1 · 5 · 70," while underneath the basin in faintly stippled letters is the inscription: MATTHÆVS · CANTVAR" · DEDIT · COLLE^{o} · CORPORIS · CHRI · CANTÆ · 1^{o} · SEPT · A^{o} · 1570 · CONSECR^{IS} · SVÆ · 11^{o} · ET · ÆTATIS SVÆ 67," and the weight, "VNCIÆ 122: DI." It has a diameter of 18 ins., the width of the rim being $2\frac{1}{4}$ ins. The body of the ewer is octagonal, and is engraved on the alternate divisions with arabesques; the spout is angular and has a heart-shaped orifice; the cavetto moulding at the base is also engraved with an arabesque pattern repeated in lengths of about $1\frac{1}{4}$ ins.; the lid is fitted with a thumb-piece, and the boss in the centre is enamelled with the arms of Christ Church, Canterbury, impaling the coat of Parker, surrounded by the same motto and initials as appear on the basin. The total height of this piece is $8\frac{5}{8}$ ins., the height of the vessel being 7 ins.; its diameter at the rim is $4\frac{5}{8}$ ins., and at the base $4\frac{7}{8}$ ins.

The standing salt and cover belongs to the second pattern of old English salt cellars, of which examples have come down to our time, and may be thus described: circular; repoussé in bold relief, with strap-work ornament forming three cartouches containing satyr-masks, with foliated pendants of fruit and flowers; the whole finished in a vigorous style with the graver; the base is similarly ornamented, and rests on three demi-monsters; the cover is repoussé in the same style, with three cherubs' heads and groups of fruit between them. It is surmounted by a finial, formed of three grotesque sea-monsters, projecting from a base; they support a dome-shaped top, terminating in a head perforated for use as a pepper-castor; immediately below are three lions' head masks. The work of this finial is unlike that of the rest of the salt. Round the upper part of the drum is the following inscription, in stippled letters: "MATTHÆVS · ARCHIEP̃VS · CANTVARIENSIS · DEDIT · COLLEGIO · CORPORIS · CHRISTI · CANTABRIGIÆ · PRIMO · SEPTEMBRIS · ANNO · DNI · 1 · 5 · 70;" while round the lower portion is, "SALINVM · HOC · CVM · PIXIDE · PRO · PIPERE · IN · OPERCVLO · CVM · 13 · COCLEARIBVS · DEAVRATIS · QUÆ · HEÑT (HABENT) · CHRVM̃ (CHRISTVM) · ET · APLÕS (APOSTOLOS) · PONDERANT OZ 64." This piece, which is silver-gilt, bears the hall-mark of 1562-3, and weighs 39 oz. 5 dwt. It is $11\frac{1}{2}$ ins. high, and has a diameter of 6 ins., the depth of the bowl being $1\frac{1}{4}$ ins.

The set of apostle spoons is of the extremest rarity, only two other sets of thirteen being known, one of which was presented a few years since to the Goldsmiths' Company, while the other (the most perfect) was sold early last year for the remarkable price of £1,060, the sum realised just exceeding the "thousand guineas" which Mr. Cripps believed to represent the value. But this set, which came from the Swettenham family of Cheshire, was made in the year 1617, whereas the Corpus spoons bear the hall-mark of 1566-7, with the exception of the spoon which is supposed to represent St. Paul. This is fifty years older (1515-6) than the others, and probably served as a model; the detail is rather more delicate and the nimbus is plain, the others being rayed. The set comprises the rare "Master" spoon, and the following twelve apostles (reading from left to right), who may be readily identified by a reference to the various emblems by which they are distinguished:

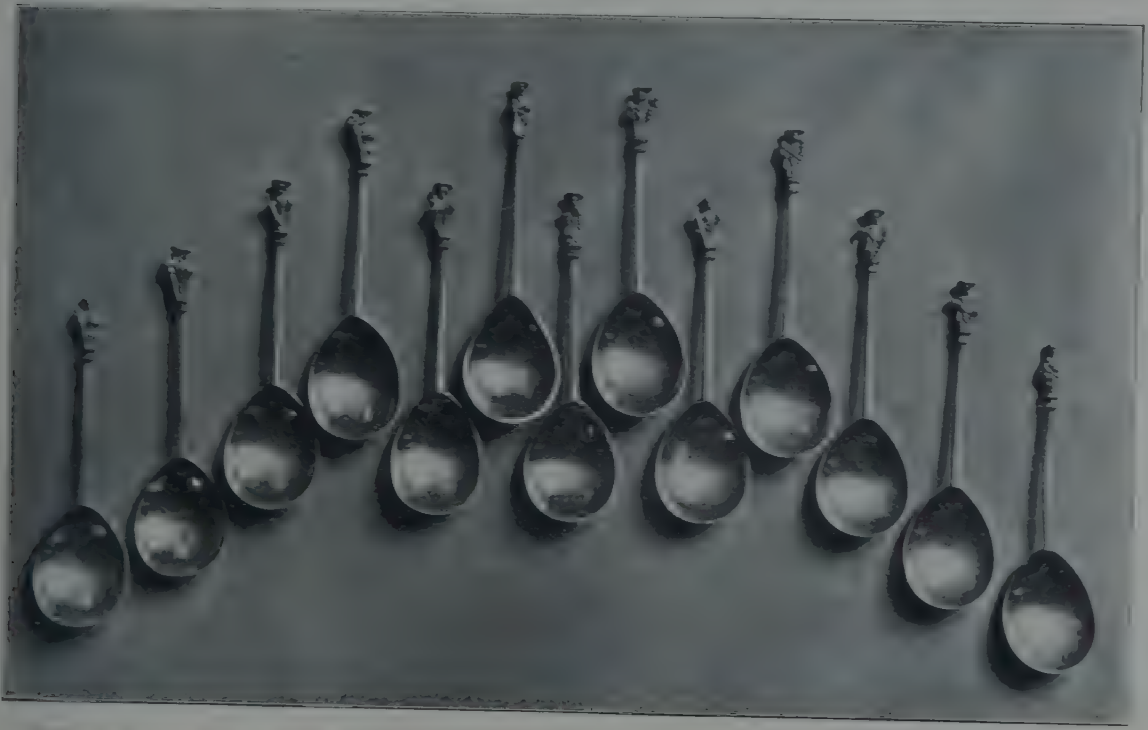
1. St. Thomas, with a spear.
2. St. Matthias, with an axe or halberd.
3. St. Bartholomew, with a butcher's knife.
4. St. Jude, with a cross.
5. St. Philip, with a long staff, with a cross in the T.
6. St. Paul, with a sword.
7. St. Peter, with a key.
8. The Saviour, or "Master," with an orb and cross, and hand raised in blessing.
9. St. James the Greater, with a pilgrim's staff.
10. St. John, with a cup (the cup of sorrow), and hand raised in blessing.
11. St. James the Less, with a fuller's bat.
12. St. Andrew *or* St. Simon Zelotes.
13. St. Matthew, with a wallet.

As will be seen from the illustration, the nimbus is wanting on three of the spoons (St. Thomas, St. James the Greater, and St. Matthew), while one of the figures has lost its emblem, and thus raises some doubt as to which apostle it is intended to represent. But a comparison between the position of the hands on this spoon and those of St. Andrew in the Swettenham set, induces the belief that this apostle is portrayed.

The length of each of the twelve spoons is $7\frac{1}{4}$ ins., the average weight being 1 oz. 17 dwt.; the St. Paul spoon is slightly longer than the others, and weighs a little more. All are silver-gilt.

The standing cup and cover is a typical specimen of Elizabethan art, and one of the finest of its class. It is richly ornamented over the whole surface with repoussé work and chasing; the foot, baluster-shaped stem, and socket in which the cup rests are repoussé, with grotesque masks, fruit, and flowers; the drum is chased with a strap-work pattern and foliated arabesques, having three medallions of repoussé work, containing female heads in high relief; the convex expanding lip is also chased, and has three cherubs' heads in relief; the cover is similarly ornamented with masks, fruit, and flowers, and is surmounted by a nude male statuette leaning on a rod and holding a blank escutcheon; within the cover is engraved a male classical head in profile. Under the foot is the inscription: "+ MATTHEVS · CANTVAR · DEDIT · COLLE° · CORPORIS · CHR̄I CANTAB · 1° · Jan' · A° · DN̄I · 1569 · CONSEC^IS · SVÆ · 11° · ET · ÆTATIS · SVÆ 66." The hall-mark is that of 1569-70, but it is difficult to reconcile this with the date of the gift, as the letter for 1569 did not come into use until the May of that year. The height of the cup is 21¼ ins., and the diameter at the lip 5¾ ins. It weighs 55 oz. 7 dwt., although it is inscribed "VNCIE 53." But since it has been mended with lead this will account for the difference in weight. The piece is silver-gilt.

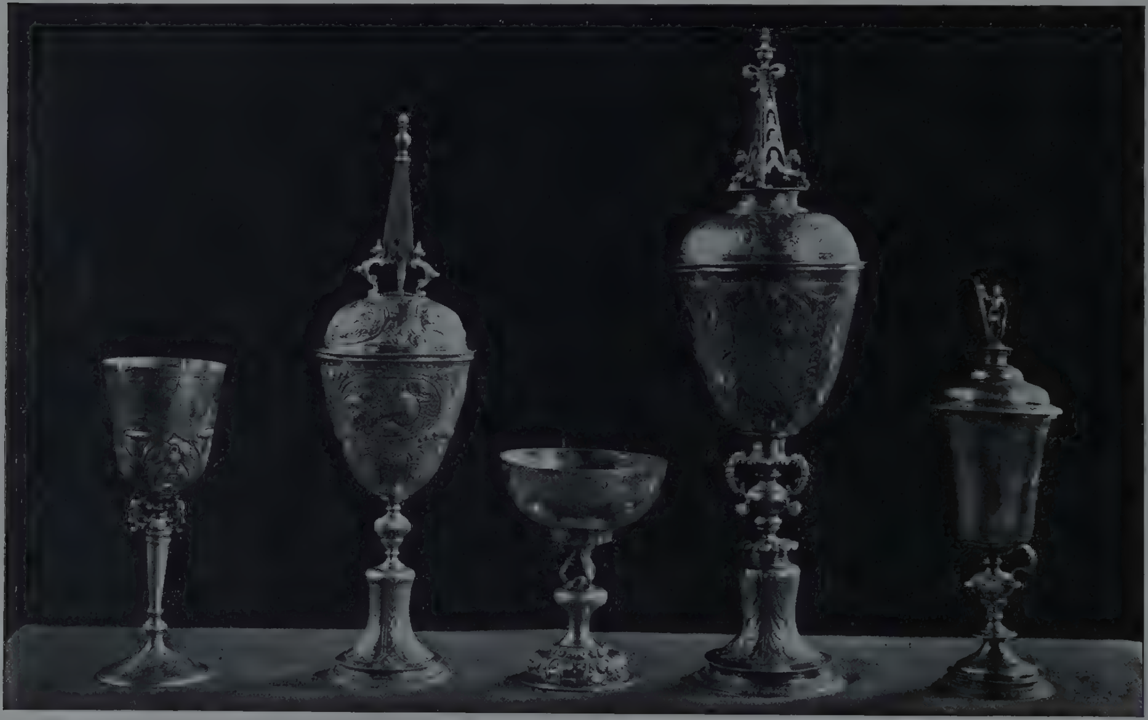
The drum of the silver-gilt tankard, which forms the last of Parker's magnificent bequest, has two bands of arabesque ornament, repoussé, and finished with the graver, and three circular medallions with masks in high relief within laurel wreaths; the lid and handle are similarly ornamented, and the former has helmeted masks; a band of embossed ornament finishes the edge of the lid and surrounds the base of the tankard; this has been stamped in lengths and finished by hand. Under the tankard, in faintly stippled letters, are the arms of the archbishop and the following inscription: "MATTHEVS ARCHIEPS · CANTVAR · DEDIT · COLLE° · CORPORIS · CHRI · CANTABRIG · 1 · JAN. A° · D · 1571." The hall-mark of 1571-2 is stamped under the vessel and on the upper surface of the lid, and the same remark applies to this date as to that on the Standing Cup. The weight is 15 ozs. [illegible] dwt., inscribed "VNCIS 15 [illegible]"; the height 6½ ins., and the diameter at the top 2¾ ins.



ARCHBISHOP PARKER'S APOSTLE SPOONS

We pass now to the seventeenth century, five early specimens of which are still preserved in the Muniment Room. All are standing cups of silver-gilt, but two are without lids.

The first belongs to the year 1602-3. The bowl is straight-sided (like the Elizabethan Communion cups), and is ornamented with arabesques round the lip, and with the donor's coat of arms, quarterly of twenty, between two rudely engraved skulls; it was supported by three brackets on a vase-shaped stem with a swelling foot, but one is broken away; the others are ornamented with shells, and enriched mouldings surround the lower parts of the cover, bowl, and foot. On the top of the cover is the figure of a soldier, armed with a spear and shield. The inscriptions on the body of the cup read: "Ex dono johannis champernowne" and "Collegiū corporis christi." The donor was admitted a member of the college in 1606, and is described as being of Devonshire. The weight of the piece is 11 ozs. (inscribed "11^{once}"), and its dimensions are: total height, $11\frac{1}{4}$ ins.; height of cup, $7\frac{7}{16}$ ins.; depth of bowl, $3\frac{5}{8}$ ins.; diameter of bowl, $3\frac{1}{4}$ ins.; diameter of foot, $3\frac{3}{16}$ ins.



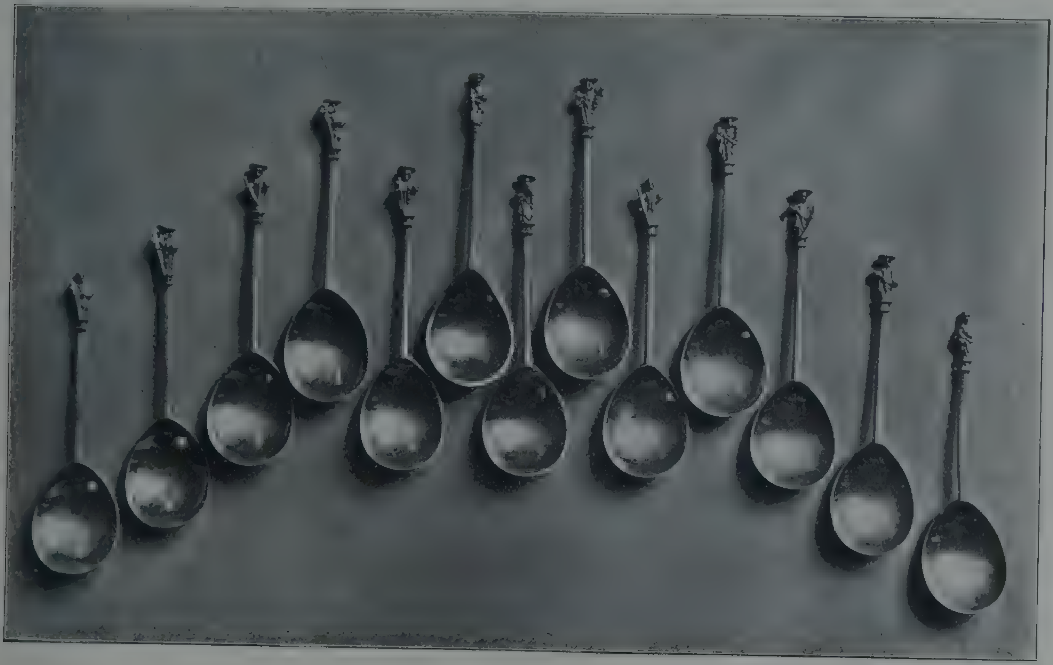
SEVENTEENTH CENTURY CUPS

The second, which bears the hall-mark of 1606-7, is a shallow cup on a stem. Arabesque ornaments are engraved round the lip, both inside and outside, and a head in the centre of the bowl. The stem is conical with expanded top, and from it rise three arms of serpentine form, which support the bowl. The domical foot is ornamented with repoussé work. The name of the donor is unknown, the only inscription being "Coll · corpo · christi ·," which is stippled on the side of the bowl. Its weight is 8 ozs. 3 dwt. (inscribed "8^{on} 1^{d}").

The third and fourth have the hall-marks of 1607-8 and 1608-9 respectively, and are characteristic specimens of the fashion that prevailed from about this time until 1630, the pointed shape being then general, and the cover surmounted by an open-work steeple. The inscription on the former runs, "Munusculū duorū fratrū RO et TO in 9^{ber} 1607 + Collegiū Corporis Christi," and recalls Robert and Thomas Ogle, of Lincolnshire, who were admitted to the college in this year. The piece, which has been recently re-gilt, weighs, with the cover, 25 oz. Its dimensions are: total height, $15\frac{1}{4}$ ins.; height of vessel, $8\frac{3}{4}$ ins.; depth of bowl, $3\frac{7}{8}$ ins.; diameter of bowl, $4\frac{1}{8}$ ins.; diameter of foot, $3\frac{1}{8}$ ins.

The latter is inscribed round the lip: "Ex Dono Joh̄ · Iegon · Epī : Nōr̄ : Martii X · An̄ : Dom̄ : 1614," the donor having been elected master of the college in 1590, on the recommendation of Queen Elizabeth, but against the wish of the fellows. He resigned the office in 1602 on his appointment as Bishop of Norwich. The bowl is supported on a vase-shaped stem, with three brackets; the cover is domical, and surmounted by a pierced triangular spire as a finial; the bowl, cover and base are ornamented with leaves. The hall-mark is that of 1608-9; the weight 29 oz. 8 dwt. (inscribed "$\text{XXI}^{\text{on.}}$"); the height of the cup, $11\frac{1}{8}$ ins.; the height of the cover, $6\frac{5}{8}$ ins.; the diameter, $5\frac{1}{8}$ ins., and the diameter of the foot, $4\frac{1}{4}$ ins.

The last is a small cup on a tall spindle-shaped surface with repoussé work and chasing; the foot, baluster-shaped stem, and socket in which the cup rests are repoussé, with grotesque masks, fruit, and flowers; the drum is chased with a strap-work pattern and foliated arabesques, having three medallions of repoussé work, containing female heads in high relief; the convex expanding lip is also chased, and has three cherubs' heads in relief; the cover is similarly ornamented with masks, fruit, and flowers, and is surmounted by a nude male statuette leaning on a rod and holding a blank escutcheon; within the cover is engraved a male classical head in profile. Under the foot is the inscription: "+ Matthævs · Cantvar · Dedit · Colle° · Corporis · Chr̄i Cantab · 1° · Jan' · A° · D̄ni · 1569 · Consec$^{\text{is}}$ · Svæ · 11° · et · Ætatis · Svæ 66." The hall-mark is that of 1569-70, but it is difficult to reconcile this with the date of the gift, as the letter for 1569 did not come into use until the May of that year. The height of the cup is 21¼ ins., and the diameter at the lip 5¾ ins. It weighs 55 oz. 7 dwt., although it is inscribed "Vncie 53." But since it has been mended with lead this will account for the difference in weight. The piece is silver-gilt.



ARCHBISHOP PARKER'S APOSTLE SPOONS

The drum of the silver-gilt tankard, which forms the last of Parker's magnificent bequest, has two bands of arabesque ornament, repoussé, and finished with the graver, and three circular medallions with masks in high relief within laurel wreaths; the lid and handle are similarly ornamented, and the former has helmeted masks; a band of imbricated ornament finishes the edge of the lid and surrounds the base of the tankard; this has been stamped in lengths and finished by hand. Under the tankard, in faintly stippled letters, are the arms of the archbishop and the following inscription: "Matthævs · Archieps · Cantvar · dedit · colle° · Corporis · Chri · Cantabrig · 1 · Jan. A° · D · 1571." The hall-mark of 1571-2 is stamped under the vessel and on the upper surface of the lid, and the same remark applies to this date as to that on the Standing Cup. The weight is 15 ozs. 6 dwt. (inscribed "Vncis 16 D"), the height 6½ ins., and the diameter at the top 2¾ ins.

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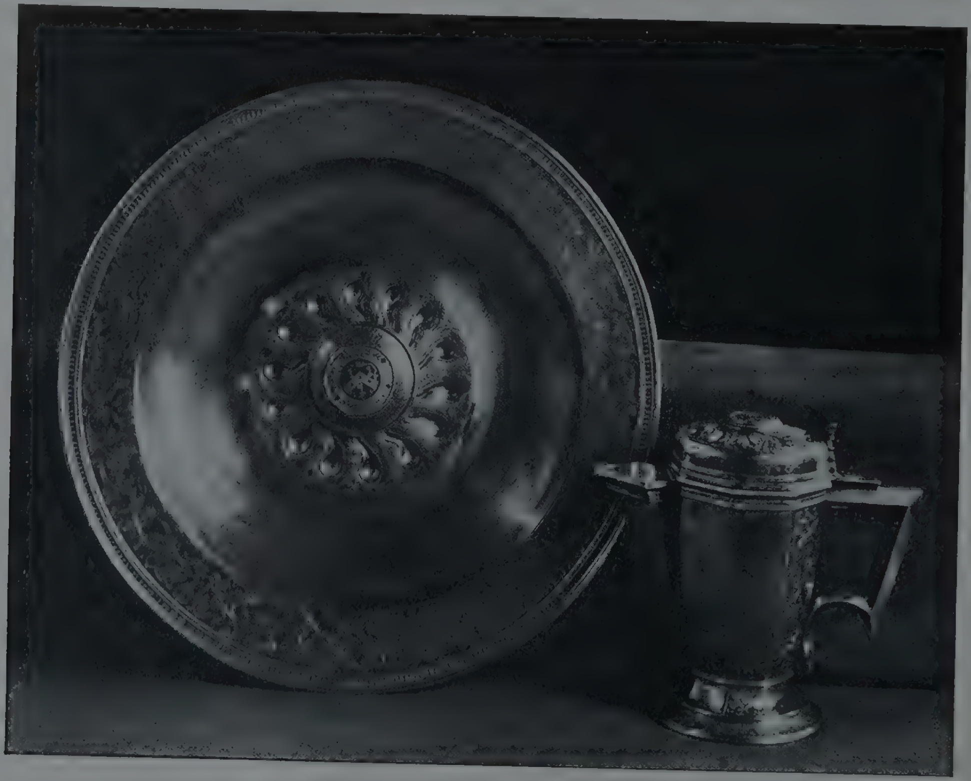
Such, in brief, is the story of the dangers which this remarkable collection has survived, and it is cause for satisfaction that so complete a history may be written of those pieces which form the chief ornament of the college treasury. It but remains to add that electrotype copies have been made of some of them, and that these may be seen in the museums at South Kensington, Manchester, and Berlin.

Much might be written concerning the distinguished strangers who have inspected the collection, but space forbids. The following characteristic anecdote must therefore suffice: During his stay in Cambridge in 1887, Mr. Gladstone visited the College, and expressed a great admiration for the plate. The inspection concluded, he said to the Master, who accompanied him, "A wonderful collection! but surely the College ought to be ashamed of itself for possessing so many treasures." "Ashamed?" said the Master in surprise. "And why ashamed?" "Because they should have been sent to King Charles," was the reply. "On the contrary," answered Dr. Perowne, with a smile, "our collection would not have delayed the King's fate for a single instant, and, had it been sent, I should not now have had the pleasure of showing it to Mr. Gladstone."

In addition to the authorities quoted in the text I must acknowledge my general indebtedness to the catalogue of college plate, published for the Cambridge Antiquarian Society, as well as to the history of the college by the Rev. H. P. Stokes, LL.D., and to Mr. St. John Hope's paper on Mazers in *Archæologia* (Vol. L.). My best thanks are also due to the council of the college for permission to photograph the pieces, to the Master (Rev. Dr. Perowne), to Mr. J. E. Foster, M.A., and especially to the Bursar (Mr. A. J. Wallis, M.A.), without whose kind co-operation and interest the photographs could not have been taken.

[*The photographs from which the illustrations are made have been taken specially for this article by J. Palmer Clarke, Cambridge.*]



ARCHBISHOP PARKER'S BASIN AND EWER

Miscellaneous

VENETIAN HOSPITALITY UNDER THE OLD RÉGIME

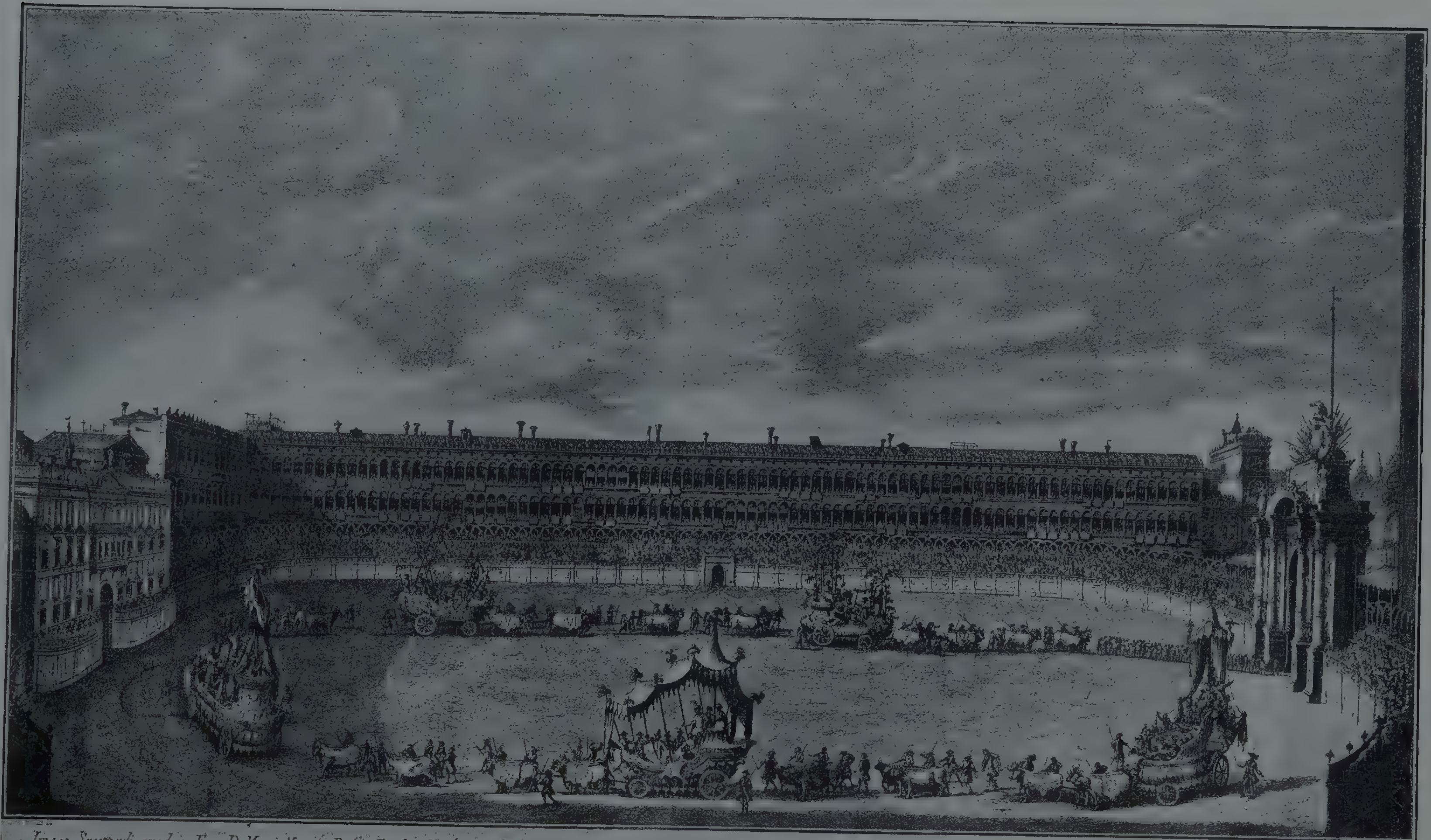
BY W. CAREW HAZLITT

Sbarco del Bucentoro all' Isola del Lido

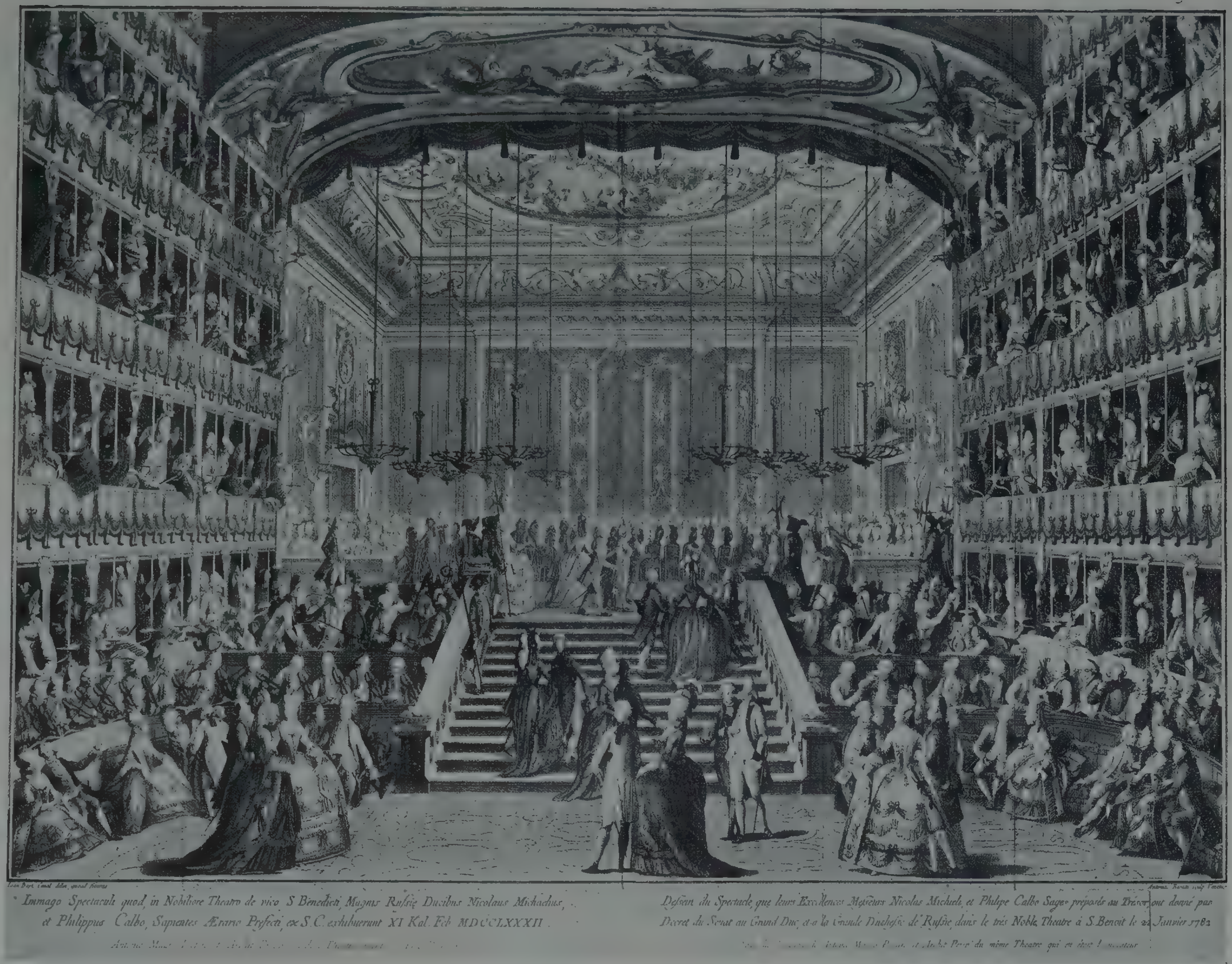
DISEMBARKATION FROM THE *BUCENTAUR* AT LIDO

The old Republic of Venice, on which an absolute library of books has been written, making it and its people pass before us in so many lights and phrases, may be regarded as the European Power which altogether, looking at the duration of its sovereignty and prosperity, stood between Rome on the one hand, and Great Britain on the other; and not merely so, for the Venetians existed as a people side by side with the Romans at the outset of their independent career, and side by side with England down to the reign of George III. and the closing years of the eighteenth century. We all know how vast was the obligation of this unique nationality to the East for its commercial rise and consequent political importance, and the more we study the constitution and internal organism, the more we perceive how strangely, yet how naturally, Oriental in many of their prominent and interesting characteristics they became, and to the last remained. The ancients, more particularly the Romans, whose blood flowed in the veins of an appreciable number of the original settlers in the lagoons, had distinguished themselves by their splendour and prodigality in the celebration of festivals and reception of guests; but that which makes Venetian ideas and habits in such a direction so infinitely more relevant to us at the present time is that they blended with more than the old magnificence and costliness much which was immediately prototypical of modern thought and usage.

At a period when England was under more or less divided Anglo-Saxon rule, the Republic was already beginning to receive illustrious visitors, and to afford them entertainment, which sent them away delighted by what they had seen and by the courtesy with which they had been met, perhaps in the slightest measure jealous of a power founded on commerce, and upheld by the sword against all comers. The narratives which reach us of the imperial, royal, and noble personages who from time to time and century to century landed here, and were accommodated during their stay to the utmost extent of current possibilities, illustrate the progressive development of arrangements for a class of object which the government wisely recognised as part of the administrative system. From the sixth century onward there are periodical notices in the printed annals of honours paid to guests of well-nigh all nationalities, apart from the accounts preserved of the experiences of ordinary travellers; and these records form a sort of key to the almost incessant changes which wars and treaties were continually accomplishing in the map of the known world. Politically speaking, it was ever the


Imago Spectaculi, quod in Foro D. Marci Magnis Ruſsię Ducibus Nicolaus Michaelius, et Philippus Calbus
Sapientes Ærari Præfecti ex S. C. exhibuerunt IX Kal. Febr. MDCCLXXXII
Antonio Codognato inventore atque directore
Dessein du Spectacle que ses Excellences Messieurs Nicolas Michiel, et Philippe Calbo, Sages proposés au [illegible], ont donné par
Decret du Senat au Grand Duc, et a la Grand Duchesse de Ruſsie, Dans la Place de S.t Marc, le 24 Janvier 1782.
Sous la Direction d'Antoine Codognato, qui en étoit l'Inventeur.

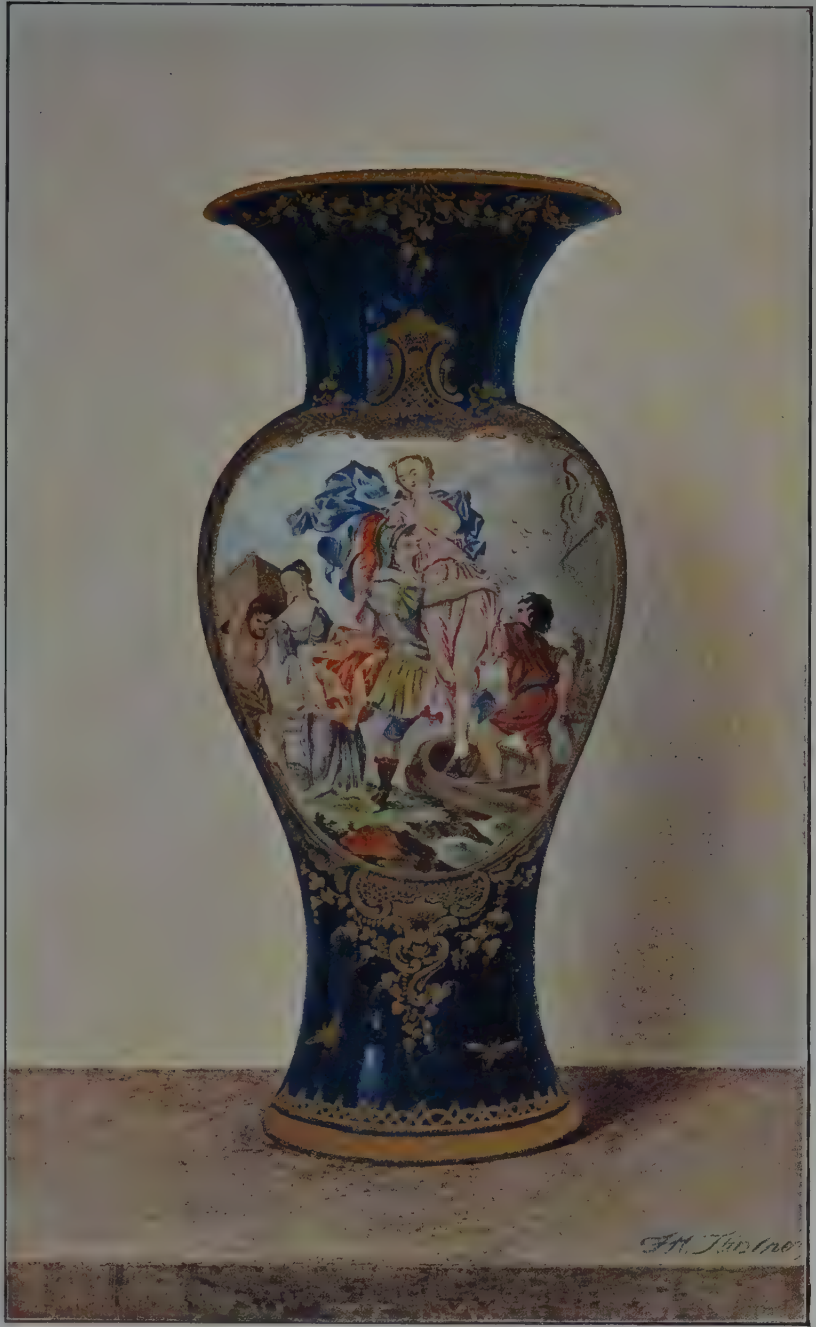
GRAND PROCESSION ON THE PIAZZA AND PIAZZETTA

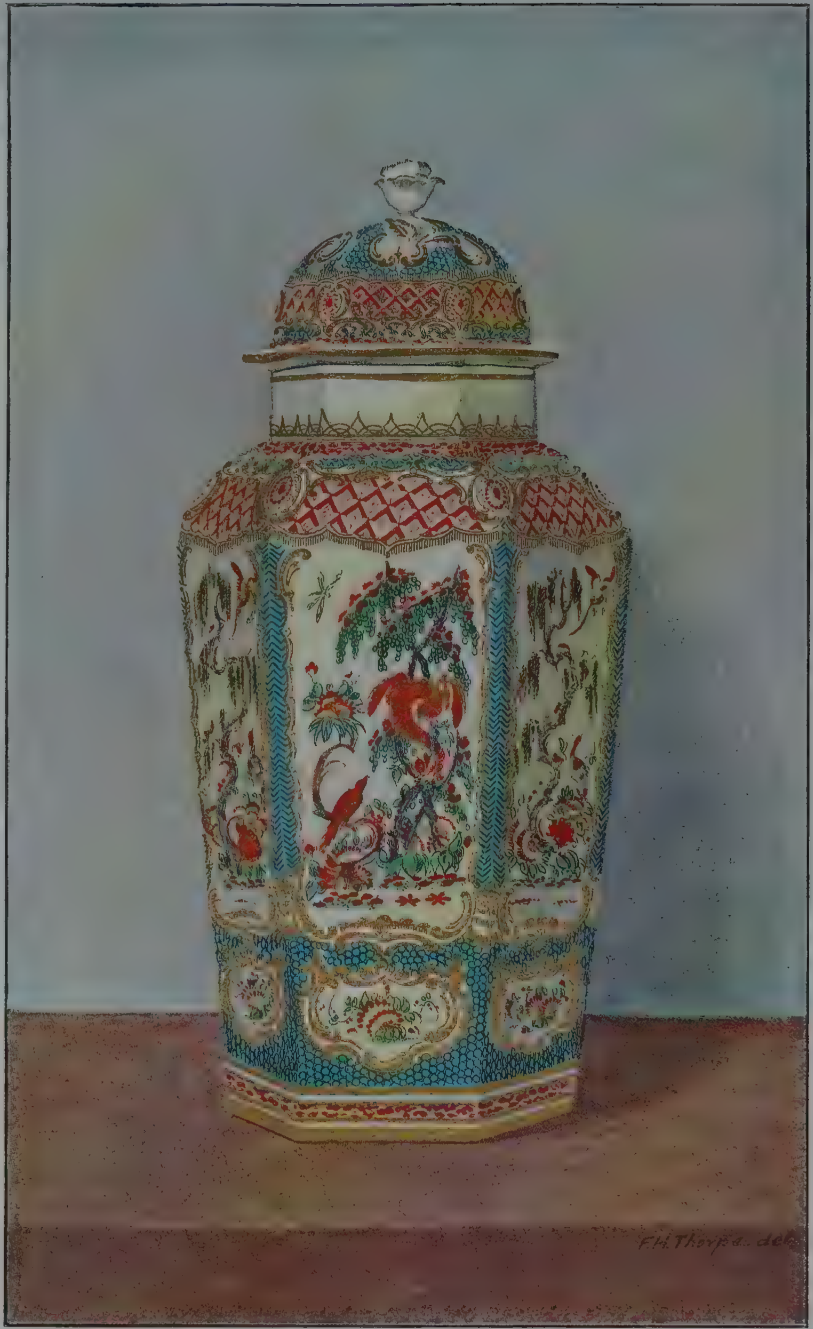

Ioan Bapt. Canal delin. quoad figuras
Immago Spectaculi quod, in Nobiliore Theatro de vico S Benedicti, Magnis Ruſsię Ducibus Nicolaus Michaelus,
et Philippus Calbo, Sapientes Ærario Præfecti, ex S.C. exhibuerunt XI Kal. Feb MDCCLXXXII.
Antonius Baratti sculp. Venetiis
Deſsein du Spectacle, que leurs Excellences Meſsieurs Nicolas Micheli, et Philipe Calbo Sages préposés au Trésor, ont donné par
Decret du Senat au Grand Duc, et a la Grande Duchesſe de Ruſsie, dans le trés Noble Theatre à S. Benoit le 22 Janvier 1782
du même Theatre qui en étoit l'inventeur

RECEPTION OF THE GRAND DUKE AND DUCHESS OF RUSSIA
AT THE THEATRE OF SAN BENEDETTO

TWO WORCESTER CHINA VASES

From the Collection of
Mr. Dyson Perrins


F.H. Thorpe


F.H. Thorpe. del.

MR. DYSON PERRINS' COLLECTION OF EARLY WORCESTER CHINA

BY C. W. DYSON PERRINS

THERE is but little romance connected with the making of early Worcester china, and the beautiful ware lacks the picturesque associations which enhance the value of so many treasures dear to the connoisseur's heart.

But though lacking in romance, its history contains much that is interesting, and I hope I shall be forgiven if in writing about a collection I venture to give a few facts about the foundation of the factory.

In or about 1750 Dr. John Wall, after a series of experiments, produced a porcelain rivalling the best Oriental ware. He was a man of great ability and artistic tastes. He had been a scholar at Worcester College, Oxford, and later a Fellow of Merton. He took a degree as Bachelor of Medicine in 1736, and from that time practised in his native city of Worcester, giving meanwhile much attention to the study of chemistry and painting. His porcelain was unsurpassed for perfect union of body and glaze and for translucency, but it is difficult to say how much credit must be given the doctor for its production. The patent taken out by Thomas Frye, the unfortunate manager of the Bow manufactory, in 1749, shows he had produced a paste very like Worcester's, and it seems impossible to doubt that the doctor had at least heard of the specification of Frye's invention. Be that as it may, Dr. Wall was successful.

In 1751 a company was formed, the premises known as Warmstry House, which had been formerly the residence of the Earls of Plymouth, leased at a rental of thirty pounds a year, and the manufactory has been working ever since. It is said that political considerations had much to do with the formation of the company. The Tories had recently won a hotly contested election in Worcester, and members of the company, anxious to defeat them, wanted to gather together a number of workpeople of whose votes, according to the good old custom, they could dispose as they wished.

For many years after its foundation the factory produced but little original work. It imitated Oriental and famous European porcelains, and owed much of its early success to the fidelity with which it copied the best models available. I have in my collection various specimens of Worcester ware, which to the uninitiated would appear to have come from many other factories. They bear the hunting horn of Chantilly, the anchor of Chelsea in red and in blue, the crossed swords of Meissen, and several other European, Chinese, and Japanese marks.

It has been charitably suggested that these early "copies" of other porcelains were produced at Worcester because the inexperienced artists and workmen then employed by Dr. Wall were better able to imitate than originate. This is probably true, and indeed it was at first only natural that, since the paste itself was as nearly like the Eastern porcelains as it possibly could be, the style and form of the pieces produced should also be like those of the Chinese and Japanese wares. Other European manufactories were influenced in a similar way. The earliest specimens of St. Cloud and Chelsea porcelains have both obviously been suggested by the blue painted porcelain of China.

But Dr. Wall was a painter of no mean order. Dr. Joseph Walton, head master of Winchester, referred to his "fine genius for history painting," so, with a few years' experience of porcelain manufacturing, he was surely capable of making original designs. And if he were not, it seems that it would have been better had the china produced at Worcester borne a distinctive mark. As it is these reproductions are a continual puzzle to inexperienced collectors.

And they are made still more puzzling by the fact that there is often an incongruity between the mark and the style of decoration. This arises from the mark having been put on the ware before it was glazed, while the decoration was generally added afterwards, so a cup and saucer, say in Japanese style, often bears the Meissen swords, or a piece with Meissen decoration may have a Chinese mark.

A collection of the early experimental work of any old factory must necessarily be interesting. Mine, I think, certainly is so. For in it one can read as in a printed book the story of the experiments, leading at one time to comparative failure, at another to success, until at last we come to those much appreciated specimens which bear the scale-blue ground decorated with birds and Watteau figures.

Plate i. shows some specimens of the Early decoration—simple painting in blue, such as Nos. 2 and 6 without any gilding, or sepia pencilling, No. 4, or fairly simple painting in colour, with which gilding was often used, such as the teapot on the left. It is impossible to say with certainty whether the blue on white preceded the colour painting by any length of time, though there is a general impression that it did. But No. 1, which is in colours, is certainly an early piece, whilst No. 3, which has St. George and the Dragon painted in blue, bears the date 1776, that is to say, was made seven years later than the vases in Plate iv., one of which is dated 1769. So that perhaps colour-painting was commenced earlier, and blue on white painting was carried on later than is generally thought to be the case. No. 7, for instance, is evidently a latish piece, although in plain blue paint.

No. 2 is especially interesting, because a similar tureen, but without a lid, is mentioned by Binns (*A Century of Potting in the City of Worcester*, 1865) as bearing the date of the commencement of the works, 1751. Mine is not dated, but it was probably made at the same time, judging by the paste, and it shows that at the very outset they did not hesitate to undertake a large piece of ware, and that they were successful, for the moulded relief is very elaborate and well executed, and the decoration in blue is well done and in good taste. The mark is the Chinese "Jade" mark. The teapot in the centre is also a very interesting specimen, because the waved blue painting has the "salmon scale," and as this set was undoubtedly made at an early period, it was quite likely the earliest progenitor of the well-known Worcester scale, which is generally thought not to have been produced until after the Chelsea men went to Worcester in 1763. No. 8 is a very beautiful vase, the painting being in raised blue, a style which was taken from Dresden. There is a tureen of Dresden china in that interesting Pozzuli Museum at Milan in this style, of which I have almost a copy in a Worcester cup and saucer.

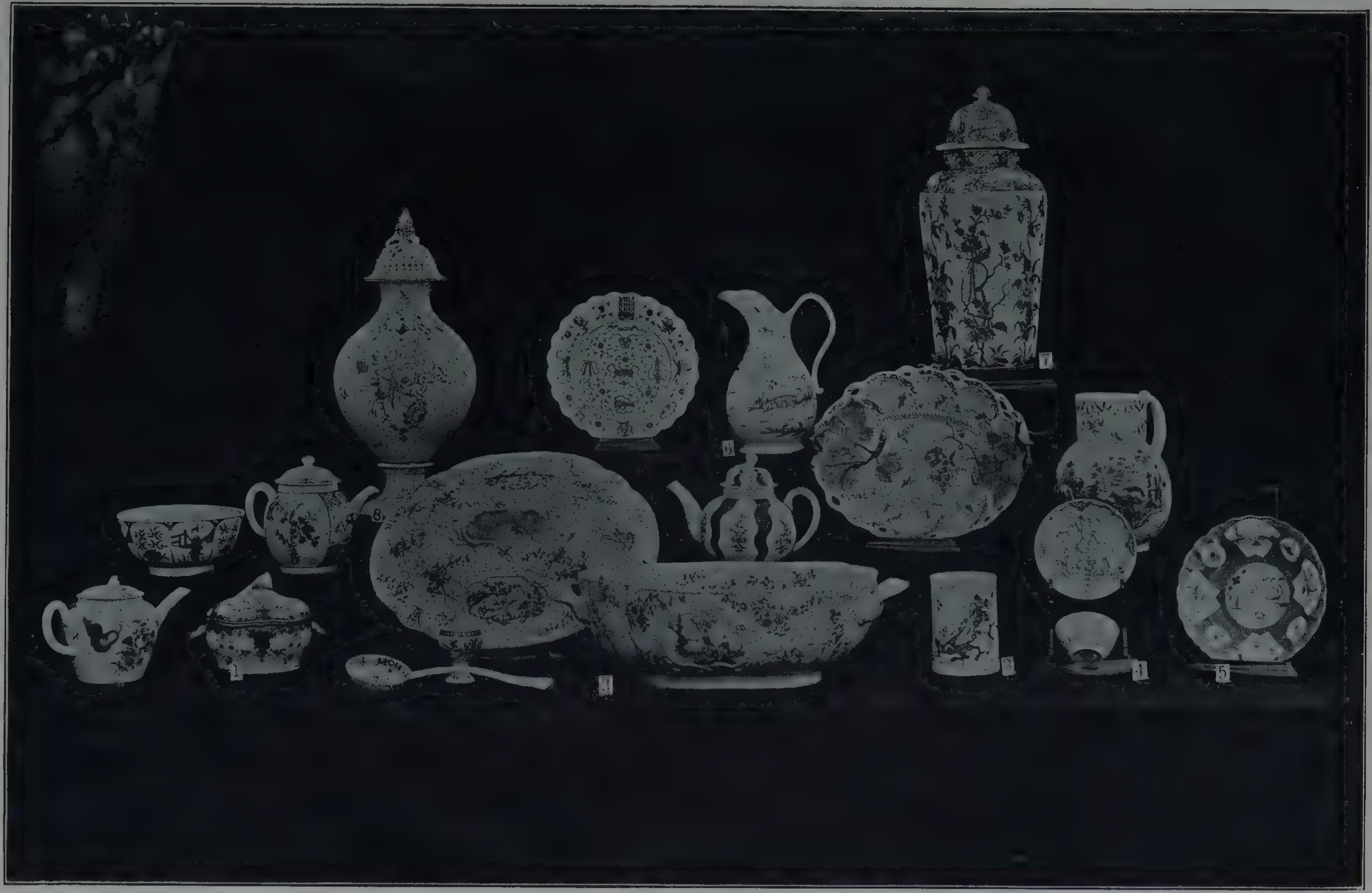
This vase, No. 8, has a particular interest for myself, as it is one of the few real bargains which I have managed to make; the dealer, who had it, thinking it was "Foreign modern ware, probably German" (!). This was an eminently satisfactory basis for a purchase to a buyer who happened to know the model, for is there not a similarly shaped vase with even the same perforations in the museum of the Porcelain Works at Worcester, for all the world to see?

The early pastes differ a good deal owing to the experiments in materials and methods which were constantly being made, but there is a character about any Worcester paste which can hardly be mistaken, just as there is a "Worcester" feeling about all their decorations, notwithstanding that they are often, more or less, a copy of the styles of other factories. What a collector has to be constantly on his guard against are the re-decorated pieces, some of which are really very puzzling. The paste and glaze are all right, and so very often is a good deal of the decoration, but some misguided individual will have rendered the whole valueless by endeavouring to add an extra feature to the decoration. The modern French forgeries of the scale-blue style ought not to deceive anybody.

The first important event in the history of the works was the coming of Robert Hancock, in 1756, and with him the knowledge and practice of transfer printing on china, from which so much was to follow. To him and to his pupils, Valentine Green, John Ross and others, are due the excellence of the Worcester transfer ware, which has been well said to compare with other similar work, as a proof on India paper compares with an ordinary print. This process was not only carried out in the well-known style, such as the "King of Prussia" mugs, but a great deal of "blue on white" is also due to printing, which may be known, if the piece bears the crescent mark, by the crescent being filled in ☾, whereas if the piece is painted the crescent will be open ☾. I have one piece with both crescents, and, as a matter of fact, part of the "blue" is paint and part print.

It is curious to learn that in 1770 several of the painters came out on strike, as a protest against the practice of printing the "blue on white," and some of them left Worcester and went to other factories.

The second important occurrence was in 1762, when many of the highly trained artists came from Chelsea to Worcester, on the breaking up of the former factory, the result being the production of the beautiful and richly decorated ware which raised Worcester to the height of her fame. These men had been trained at Chelsea by a foreign artist, which will account for so much of their work resembling that of Meissen as well as of Chelsea.



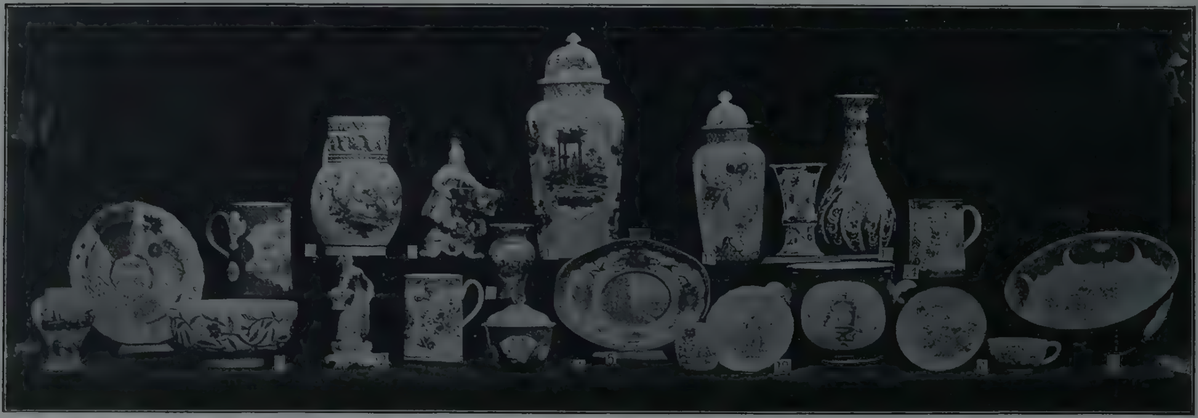
No. I.—WORCESTER WARE BEARING EARLY DECORATION

In plate No. ii. are specimens produced just before Worcester's best period. The influence of these artists can be clearly traced in No. 8, a beautiful little vase, one of a set of seven, which has the well-known apple-green ground, and rich "Oriental bird" panels. Also in No. 11, which has the scarce pink salmon scaling, with fine painted wreaths of flowers; and in No. 6. No. 1 is most unusual, and No. 7 is interesting. It has *gros bleu* painted ground covered with lines of gilding like net-work, whilst the panels are painted scenes with figures. This is evidently an early piece, and it was probably executed by home talent before the advent of the Chelsea men. The vase 10 has canary yellow ground, with panels of transfer views coloured, altogether an interesting specimen.

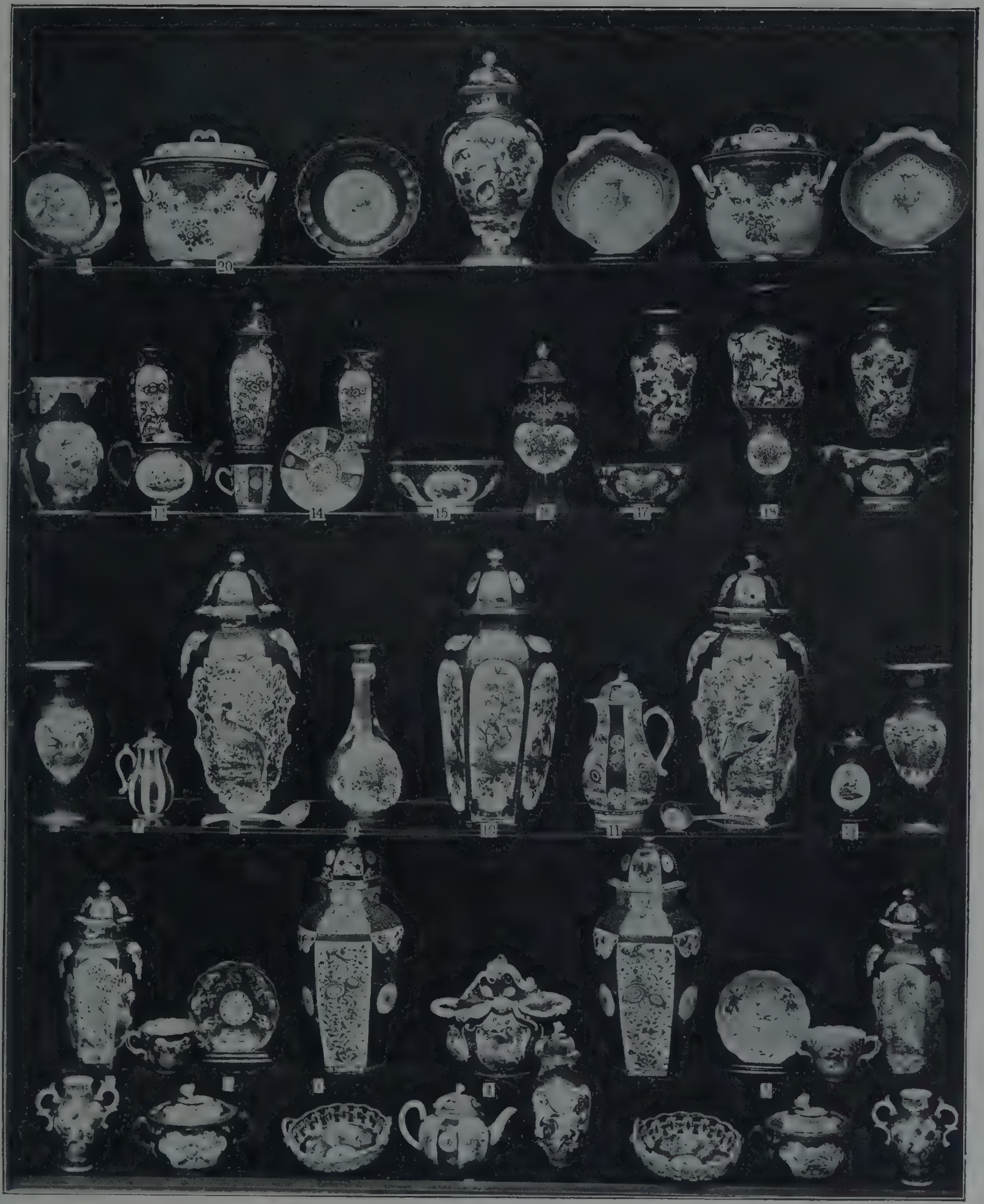
It has been generally held that no figures were made at Worcester, but in 1899 there was published *Passages from the Diary of Mrs. Phillip Lybbe Powys*, which is mainly a journal of that lady's travels, in the course of which she visited Worcester in August, 1771. She of course went through the china works, and gives a very interesting record of what she saw. It is too long to quote in its entirety, but in it she says: "in this room they make the china ornamental figures; these are done in moulds, separate moulds for the limbs, and stuck on as above." This leaves no room for doubt that figures were made, and if it is asked where are those figures now, one must, I consider, point to those, or some of those, which have hitherto been assigned to Bow.

Nos. 2 and 3 must be credited to Worcester, bearing as they do the crossed swords (No. 2) and the crescent (No. 3). Chaffer's *Marks and Monograms* (1890) does not give the former as a Bow mark at all, and says that the crescent is called a Bow mark *because* it is found on figures, whilst Worcester, the usual owner of this mark, was supposed not to make figures. But in addition to these marks, the paste is quite that of Worcester, as is also the painting inside the shell of No. 3, and there is nothing about the paste, the glaze, or the decoration of these figures, and some others in my cabinets, which is *not* Worcester.

Plate No. iii. shows some specimens of the best period, which were probably produced between 1768 and 1780. The pair of vases (No. 1), cup and saucer (2), and bowl (17) bear the Watteau figures, the most valued of all the decorations, and the vases 8 and 10 are very fine, and have unusually large "birds." The pair of vases (No. 3) are in orange, and the cup and saucer (5) have yellow salmon scale, the panels being the usual Oriental birds in somewhat subdued colouring. Nos. 9 and 16 are very uncommon shapes, the former being, of course, a copy from the Chinese.


No. II.—SPECIMENS SHOWING INFLUENCE OF FOREIGN ARTISTS ON WORCESTER WARES

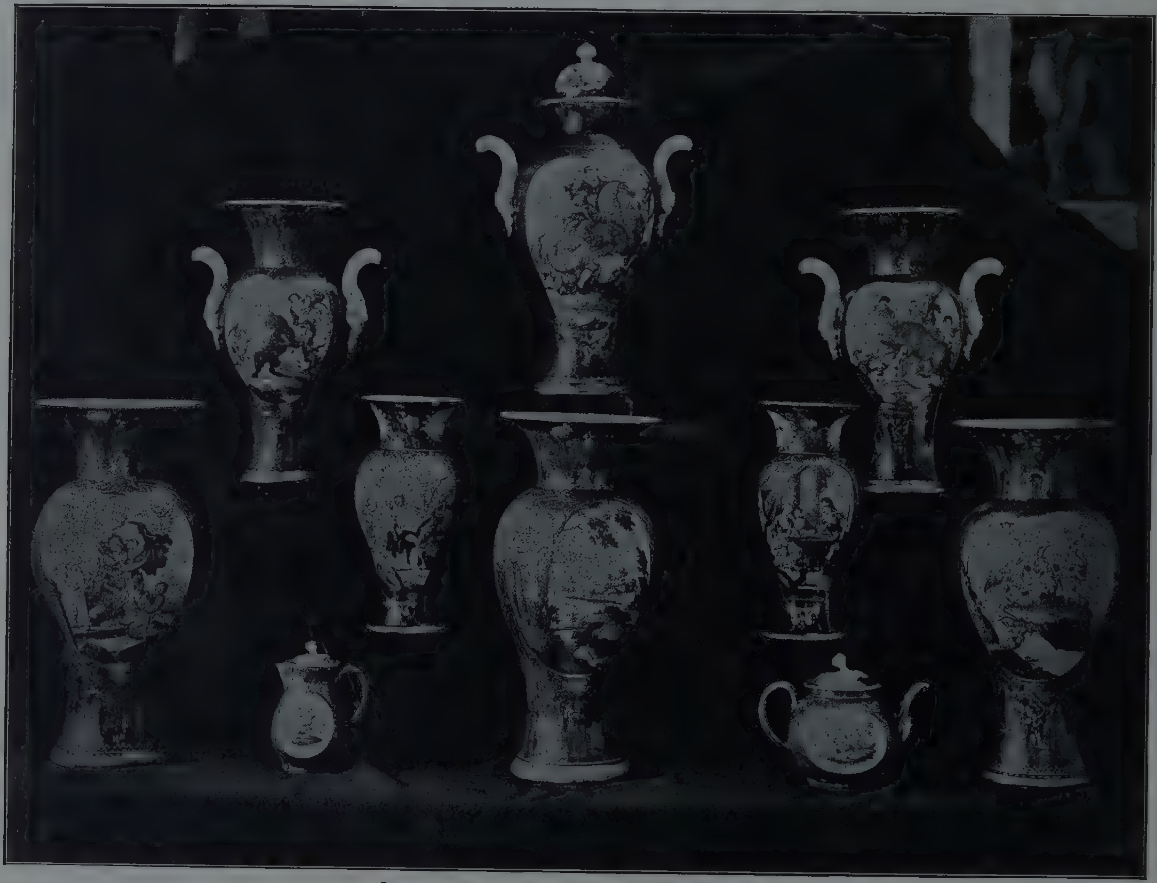
In plate iv. are some vases of an extremely interesting character, which show what fine productions the Worcester factory was capable of. Their size can be gauged by the fact that the centre one on the lowest tier is just 15 inches high. The six large vases were all painted by O'Neale, who signed most of them, and dated the lower left hand one 1769. The set of three with the Chelsea shaped handles have hunting scenes, which also the other panel of the centre lower vase shows. The outer pair at the bottom have classic scenes, that on the left Æneas rescuing his father Anchises from burning Troy, whilst the other panel of the right hand one shows the Rape of Helen, who, by the way, is followed by her maid and a porter carrying very commonplace luggage. This is the vase in the coloured plate,



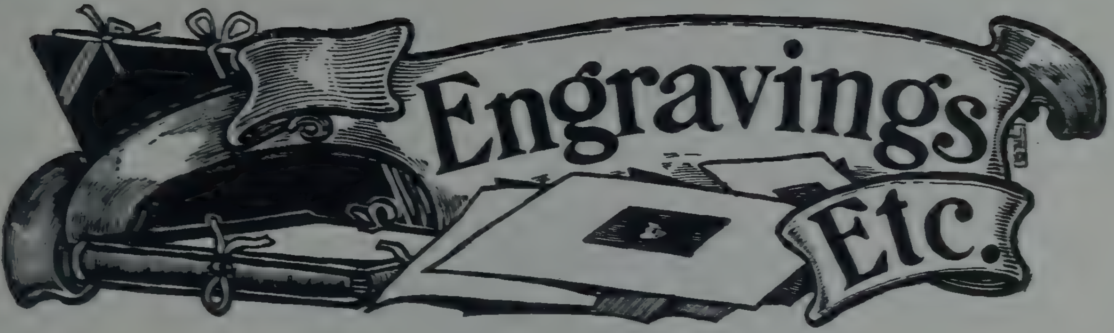
No. III.—WARE PRODUCED FROM 1768 TO 1780,
WORCESTER'S BEST PERIOD

and it is reversed here to show the similarity of the painting of the goats with those of the teapot, which was undoubtedly painted by O'Neale, too. All the vases have *gros bleu* ground, and the gilding is extremely delicate and fine. The pair of smaller vases are believed to be by Donaldson, not O'Neale.

We have now come to the end of the period covered by my collection, that is from 1751 to 1783, in which year the factory was sold to Mr. Flight, and although much of the work produced by him and the various firms of Flights and Barrs was rich and good, they never surpassed the standard of excellence reached by Dr. Wall. He commenced the work with such pieces as the jug 6 and tureen 2, plate i., and lived to produce the O'Neale vases, and the specimens with Watteau figures. He died in 1776, and the withdrawal of the master hand marked a complete alteration of style, both in form and decoration, of Worcester China.



No. IV.—SOME UNUSUALLY LARGE WORCESTER VASES



DEBUCOURT

BY RALPH NEVILL

UNSTABLE and yet conscientious, fickle and yet warm-hearted—a very Parisian of Parisians—such was Louis Philibert Debucourt.

A staunch royalist under Louis XVI., in 1785 he painted *Trait de Bienfaisance et d'Humanité du Roi*, which was exhibited at the Salon. The revolutionary movement sweeps over France, and he at once places his art at the service of those new ideas which were to regenerate humanity, but, nevertheless, when Bonaparte assumes the dictatorship of France, is quite ready to acquiesce in the new order of things, publishing *La Paix,—à Bonaparte Pacificateur*, and later on a picture of the great emperor. The restoration once more arouses the royalist sentiments of Debucourt, and in due course we find him issuing prints of *Louis XVIII.*, of the *Duchesse d'Angoulême*, and of other members of the royal family of France.

As a painter Debucourt is hardly known at all in England, where such reputation as he possesses rests entirely upon his coloured prints of the *Palais Royal*, that haunt of pleasure in which the *petit maître*, as the artist is called by Edmond and Jules de Goncourt, himself took so much delight.

The *Promenade de la Gallerie du Palais* (1787), and the *Promenade Publique* (1792), are indeed Debucourt's passport to artistic immortality, for in these two compositions he has bequeathed to us a fascinating picture of the amusing side of the life of his day, when a throng of pleasure-seekers were wont to make their headquarters in the gardens of the old palace, now, except for an occasional belated tourist, silent and deserted.

At its best, subtle, cynical, gay, and profound, the art of Debucourt is, above all, deliciously French.

As an engraver he produced an immense number of prints from the designs of others than himself. Besides doing much work for Carle Vernet, he also engraved after Charlet, Hippolyte, Lecomte, Le Camus, Webster, and Wilkie, never, however, attaining that excellence which he reaches in his own *La Noce du Village*, or *Les deux Baisers*.

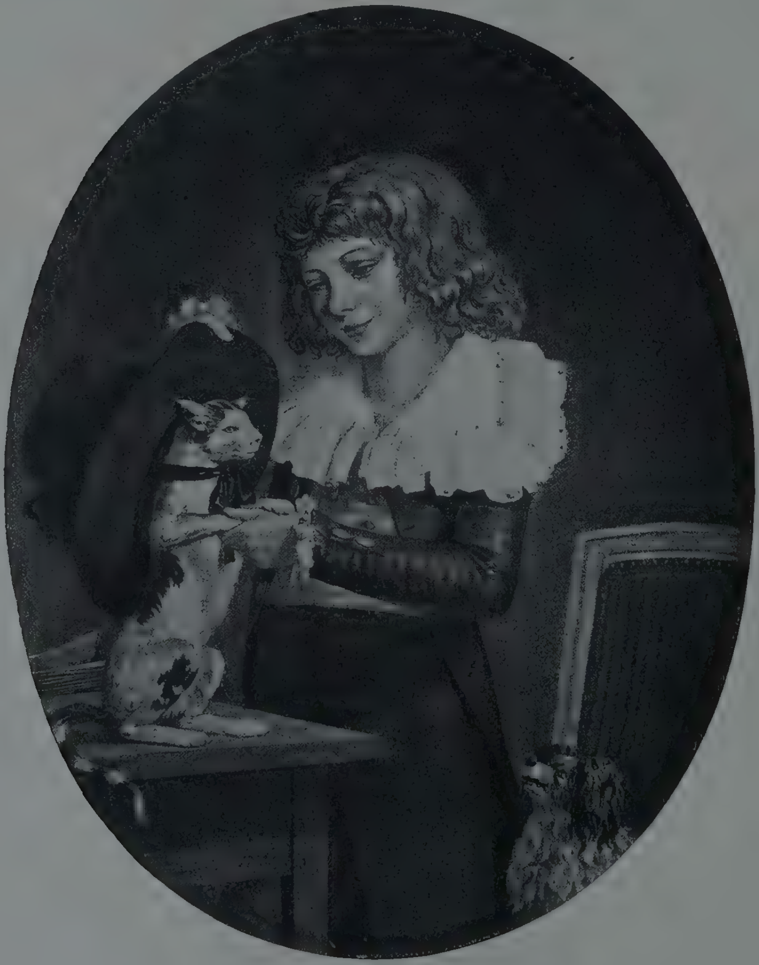
Debucourt

Uncoloured first states exist of nearly all his prints, and in some cases they are more highly esteemed than the coloured ones.

Born in 1755, of a good middle-class family, the young artist appears to have never found that opposition to his adoption of art as a career which is frequently the lot of youths born in such a class of life, his father being, above all, a man of free and advanced ideas. Originally a *huissier à cheval*, at the Châtelet, he joined in the revolutionary movement with the greatest enthusiasm. In the year 1789 he was *procureur fiscal* at La Chapelle Saint Denis; and a requisition of his still exists calling upon the Parisian electors to furnish two hundred muskets, wherewith to arm some soldiers under his command.

The youthful Debucourt had always manifested a considerable taste for painting, and in due course entered the studio of Vien. Here, however, he did not long remain, being apparently out of sympathy with the school of painting to which the precursor of David belonged.

Debucourt, when twenty-six years old, married a daughter of the sculptor Mouchy. His wedded life was short; and fifteen months after the union his wife died, leaving a son. Of this boy Debucourt has left a charming portrait in an aquatint, which is the so-called *L'Enfant au Chat* of De Goncourt—a print which, it may be added, is exceedingly scarce. Jean Baptiste De Bucourt, to his father's great grief, died at the age of twenty, having in his short life shown great artistic aptitude, which death thus harshly cut short.



PORTRAIT OF THE ARTIST'S SON,
JEAN BAPTISTE DE BUCOURT, AT THE AGE OF TEN

When nearly fifty Debucourt contracted a second marriage with a Mlle. Marquant, the aunt of a M. Jazet, who entered his new relative's studio with a view to learning aquatint. A picture by Debucourt exists of his second wife, which shows her as a woman of about forty, with an exceedingly clever face. In her hand is a letter, on which is

A PUBLIC GARDEN IN 1805
BY DEBUCOURT

written, "Mon amie . . . pour la vie, ton ami Debucourt, an VII."

Though there is every reason to believe that Debucourt was very fond of his wives and got on well with them, it must not be imagined that the artist led a regular bourgeois existence. Such was very far from being the case, for he shows the almost perfect type of the artistic temperament, which, thoroughly careless of the morrow, yields easily to any passing caprice, and is contemptuous of economy, impatient of control. For prudence, economy, and foresight Debucourt ever entertained a deep and profound contempt, deeming apparently that they were considerations quite unworthy of entering into an artist's life. His character is well shown by the reply which he made to his nephew, who having been rather successful with one of his productions, announced his intention of investing some part of the profits. "My dear friend," said Debucourt to him, "you will never be an artist." His own method of investment was to expend any funds which he might make in a day's pleasure, and more often than not the greater portion would find its way into the Palais Royal, which at that time abounded in all sorts of amusements of a frivolous nature.

A man of no very stable convictions, Debucourt threw himself with some ardour into the revolutionary movement, and he, who, as De Bucourt, had painted *Humanité et Bienfaisance du Roi*, produced as Debucourt (his correct name, by the way), the *Calendrier Republicain* (*l'An II.*), together with many other compositions of a strongly republican character. He appears in his political convictions to have had much in common with the celebrated Vicar of Bray.

Artistically there may be said to have been two Debucourts, one belonging entirely to the eighteenth century, and another much inferior to the first, whose work was of a totally different kind.

Compare, for instance, *Les Deux Baisers* with such productions as *La Croisée* or *Il est pris*, both of which are indeed more akin to inferior Bartolozzis than anything else.

His best works abound in a grace, a distinction which is totally lacking once the nineteenth century has fairly launched itself upon its course of years. At first in his own particular line Debucourt easily distanced all rivals, such as Janinet and Descourtis, and the lightness of effect which he managed to extract from his copperplates was perfectly marvellous. Above all he obtained a very satinity of tone (if such an expression may be used) which no other artist has ever succeeded in producing. His work at its best has all the freshness of an *aquarelle*, whilst showing not the least trace of being the outcome of a mechanical process.

It was in the Salon of 1781 that Debucourt exhibited his first picture. This was *Le Juge de Village* (No. 219). At that time the Salons followed each other every two years, and in 1783 we find him exhibiting *Vue de la Halle, prise à l'instant des réjouissances publiques données par la ville le 21 Janvier, 1782, à l'occasion de la naissance de Monseigneur le Dauphin*, also *Un Charlatan*, *Deux petites Fêtes*, and some other pictures of less importance, one of which was a portrait of his uncle, M. Sesmaisons. This was the first occasion on which Debucourt's work was criticised, and his *Vue de la Halle* appears to have been very favourably noticed. One critic, however, expressed his regret that it had been varnished "comme un panneau de carosse."

In 1785 Debucourt exhibits *La Feinte Caresse*, the original of the famous *Les Deux Baisers*, which received a certain amount of praise. His affinity to the Flemish school of painting was now becoming generally recognised.

One of the best works of the artist was only discovered in 1871, when *Le Bal de Sceaux*, which is really almost as important as *La Promenade Fublique* or *La Galerie du Palais Royal*, was bought at a shop in Paris. A masterpiece of life and gaiety, it is now in the collection of M. Panhard.

Of the colour prints of Debucourt, *Les Deux Baisers*, to which allusion has before been made, is undoubtedly one of the most charming. A good impression is difficult to meet with. In 1881 a second state fetched three thousand francs, and in 1889 and 1890 a third state two thousand and seventeen hundred and fifty.

Le Menuet de la Mariée and *La Noce au Château* are two of the artist's works which have attained a wide celebrity. Of the first named there are six, and of the last four states. *La Noce au Château* is the rarest print of the two, and was published three years later than the *Menuet de la Mariée*, for which it was intended to be a pendant. This very print, curiously enough, had itself been produced as a pendant to *La Noce de Village*, by Descourtis, after Taunay.

In 1787 appeared the *Promenade de la Gallerie du Palais Royal*—"The Palais Royal Gallery Walk." This, oddly enough, does not bear the name of Debucourt, though it is one of his most celebrated works. Four states exist, of which the fourth has *Emprimé* corrected to *Imprimé*. In the third state the numbers are shown on the shops 162, 163, 164, 165, 166, whilst in the second No. 166 only appears. This print is said to abound in portraits, and in some cases personal spite is declared to have been

indulged by the artist, notably in the portrait of the dwarf.

The pendant to this Promenade is *La Promenade du jardin du Palais Royal*, also dated 1787, unsigned, and very generally (especially in England) attributed to Debucourt. It is not, however, his work, as a close comparison of the two prints will show, for the second one is of a design and execution much inferior to the first. It is in all probability the work of Desrais. Nevertheless, in spite of all its faults, this print is yet exceedingly pretty and pleasing, and does not fail to command a fair price. In 1881, at the Mühlbacher sale, the small reduction of it in colours fetched two hundred francs.

We now come to the most celebrated of all Debucourt's coloured prints, *La Promenade Publique*, published in 1792. No attempt is here made at caricature, such as is evident in *La Promenade de la Gallerie;* indeed the whole composition is a poetic and true picture of Parisian society as it existed in the year 1792. The grouping is admirable, and the figures highly characteristic of the epoch, the whole composition being in short a very poem of elegance. Of this print three states exist, of which the first one in colours has frequently fetched over 5,000 francs, whilst in 1890 an example was sold in Paris for 6,300 francs.

There is little doubt but that the idea for the compositions dealing with the Palais Royal were suggested to Debucourt by the coloured print of Vauxhall, drawn by Rowlandson, aquatinted by Jukes, and engraved by Pollard in 1785. Indeed the Frenchman's work bears many traces of having gathered a good deal of inspiration from the English school.

In 1791 Debucourt placed all his talent at the service of the Revolution, and produced *L'Almanach National dédié aux amis de la Constitution*, one of the most artistic of the revolutionary publications. In it appears a medallion containing a portrait of Louis XVI., but a state is said to exist in which the medallion encloses certain revolutionary emblems instead of the portrait. The little groups are designed with much cleverness and spirit, the whole composition being of course Utopian in the extreme. A French soldier enfolding an Englishman in a fraternal embrace is shown inviting a Turk and an Indian to join the fraternal confederation, whilst aristocracy is pictured in a very unpleasant light. The gem, perhaps, of this composition is the revolutionary Press, which is represented by a charming girl selling patriotic papers and broadsheets, whilst she treads under foot the sheets issued by the enemies of liberty.

With the close of the eighteenth century ends the best period of Debucourt's work, if we except the picture *Le bal de Sceaux*, to which allusion has before been made, and which is supposed to have been painted about 1804. With the *Almanach National* ends the Debucourt of the "gravure-gouache," and his subsequent productions are of quite a different quality. From gaiety he glides into buffoonery, and finally borders very closely upon caricature, occasionally of a grotesque and witless kind. Once, it is true, he returns to the better method in *Frascati*, after a sketch made upon the spot (1807). This is a very good print, and every detail is well brought out. For some time before the publication of this composition Debucourt had become little more than the interpreter of the work of his friend Carle Vernet, who it must be said was fully conscious of the debt which he owed to his engraver. The two collaborating together produced a whole series of prints dealing with military costume, etc., and *Frascati* is almost the last of Debucourt's own productions. Henceforth he appears to have been perfectly content to sink the undoubted originality and talent which he had so often shown himself to possess.

In 1803 he left Passy, where he had long resided, and in which place he had contracted his second marriage, and proceeded to take up his residence in the suburbs of Paris, near the Barrière de la Chapelle. Here for some years he lived a sort of country life after his own heart. He surrounded himself with pets, and his grounds teemed with rabbits, pigeons, and chickens, none of which were ever allowed to meet with that violent death which is their usual lot.

In almost perfect freedom they lived out their lives, whilst nature alone gave them the signal for retreat. His garden he let run wild, allowing flowers to bloom and fruits to ripen as the seasons willed it, while the children of the neighbourhood were accorded free license to pluck whatever they might fancy.

Here in this somewhat curious fashion lived Debucourt till about 1824, when, having sold his house, he went to reside at No. 3, on the Boulevard St. Denis. He took with him, it must be added, most of his beloved pets—a very family of cats and dogs—the spoilt children of his heart, whose habitual food was of the daintiest procurable, and for whom his sitting room was every night converted into a dormitory, one particular favourite—a cat—even having a little bed of its own with curtains.

The very best years of the old artist's life, however, were passed under the hospitable roof of his nephew, M. Jazet, where the old man continued to work almost to the last day of his life, and died under the illusion, most delicately and honourably suggested to him by his relative, that he owed the comfort and comparative luxury with which he was surrounded to his own efforts as a still active artist. His death took place on the 22nd of September, 1832.

No public museum or gallery appears to possess any of Debucourt's paintings, which, few in number (there are, it is estimated, but twenty in existence), are all in the hands of private collectors. His prints, however, through which his reputation has been made, are to be pretty frequently met with in France, and occasionally make their appearance at sales in this country. During the present year, for instance, *Les Deux Baisers* fetched £32 at Christie's.

It is difficult to determine exactly what place in art should be accorded to Debucourt, for his talent was of an exceedingly uneven character, and much of his later work is quite execrable. In any case, however, his name will always be remembered by reason of his prints of the *Palais Royal*, which are veritable human documents. A French critic, M. Vaucaire, has indeed declared that in his opinion *La Promenade Publique* alone is worth all the memoirs of its day, for it is the illustration to a book which there is no necessity to read, so fully does its life and colour furnish the imagination wherewith to reconstitute the epoch which the artist drew.

The writer wishes to acknowledge the great courtesy and kindness of M. Maurice Fenaille, the author of the best work upon Debucourt—*L'Oeuvre Gravé de P. L. Debucourt*—in allowing the reproduction of several illustrations.

Pictures

GOYA: HIS TIMES AND PORTRAITS

BY S. L. BENSUSAN

PART II

IN 1795 Goya became director of the Academy of San Fernando, at the instance of the "Choricero," as the populace of Madrid called Manuel Godoy, whose more reputable titles included "Protector of the Noble Arts of San Fernando." In those days the painter was living in a state that recalls the life of Vandyck, Rubens, and Velasquez. His country house on the Manzanares at San Isidro, where Madrid still goes in the middle of May to celebrate the saint's *fiesta*, was the centre of brilliant entertainments, attended by all the Court. He covered his walls with eccentric pictures, including one of Saturn devouring a child that is hard to look at, even in reproduction. Other notable works painted for his own house included the famous *Romeria de San Isidro*, to which attention has already been called, *Judith and Holofernes*, *La Leocodia* (a mistress of the painter), *The Politicians*, *The Mendicant Friars*, and the *Ganaderos*.

TIBURCIO PEREZ, BY GOYA

The famous Caprices were nearly completed, but had yet to be published (1796-1802), when Goya received his appointment. In these later years the artist was exceedingly industrious; nothing moved him to depart from his work, which, after all, afforded him his most intense pleasure, though he was beloved of all but churchmen, and might have surrendered himself entirely to a society that would have delighted to honour him. Florida Blanca, Aranda, and Godoy had been working against the Inquisition, and Goya had helped them with brush and needle. His *Murio la verdad* was something no churchman could forgive. Yet he decorated the Church of St. Antonia of Florida with frescoes that delighted Charles IV., and may be seen in comparative freshness to-day, and he did other work of importance for places of worship. In 1798 he painted his famous portrait of the General Urrutia, as well as a dozen pictures for the palace of the Ossuna Alameda. The greatest reward of his labours came on the 31st of October, 1799, when Mariano de Urquijo, writing to Goya from San Lorenzo, said that the King had been pleased to appoint him first painter to the Court, with a salary of fifteen thousand reals, and a carriage allowance of five hundred ducats.

Goya had now reached the highest place in his profession, and perhaps because there was nothing more to achieve he put down his brushes or substitutes for brushes, and devoted himself for the greater part of his time to etching and lithography.* Perhaps the condition of the country was too unsettled for portrait painting; perhaps his portraits had secured for him all the patrons he required; perhaps the success of the Caprices and the unending supply of food for satire in the Court and out of it made etchings the best medium for the expression of Goya's talent. The publication of the etchings and lithographs leaves something to be desired for the completion of a consecutive narrative, but in the years following Goya's appointment as first painter to the King there was scant opportunity for reaching the public with any form of artistic development. Goya achieved success because the sights and scenes with which all Spain had perforce to become familiar fired his inexhaustible imagination and stimulated an energy that was always considerable. His devotion to art had brought about a certain quality of aloofness that stood him in good stead. He had no part in the quarrels that raged round Godoy, though it has been said freely that Queen Maria Luisa was as gracious to him as to the "Choricero," Whether this be true or not, it is to be noticed that the painter remained equally friendly with Charles IV., Godoy, Maria Luisa, and Ferdinand VII. His art saved him when the pendulum of fate swung from one extreme to the other. "You have behaved badly," said Ferdinand "the Desired," in the stirring days when Joseph Buonaparte, or "Pepe Botellas," as the Madrileños called him so unfairly, was in flight across the Pyrenees, and the succession had been restored; "you have behaved badly, and deserve exile, if not execution, but you are a great artist, and we pardon you."

PORTRAIT OF MADAME ANTONIA ZARATE

One leaps across a gulf of intervening years to get to this point of Goya's history, but it is only necessary to say that when Charles IV. and Ferdinand had been tricked across the frontier by Napoleon, who sent his brother to reign in Madrid, Goya stayed where he was, and even painted the portrait of the usurper. It is not easy to see why he should have done otherwise. He was an admirer as well as a student of the Revolution, and he was absolutely free from belief in the divine right of kings. Apart from his personal friendships, he could have had no special interest in the maintenance of the Spanish Bourbons upon the throne. King Charles and his son Ferdinand, Prince of the Asturias, had humiliated themselves infamously before Napoleon; we may be sure that Goya never did so, and that he demanded and received all the respect due to him from the conqueror's brother and followers. From the point of art, his stay was most fortunate. We owe to it the famous series of etchings, "The Horrors of War."

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* The Caprices created a scandal at the time of Goya's appointment or soon after, and the Inquisition was only kept at bay by the declaration of the King that they were a royal commission. Some say that the "Prince of the Peace" prompted King Charles to save his Court painter. It is quite certain that Godoy would have done all he could for a man whose work was so detrimental to the Inquisition.

I am inclined to believe that the scenes of carnage that Goya saw or heard about during the French invasion had some effect on the painter's mental equilibrium. Deprived of the company of many of his friends, past the prime of life, cursed with an incurable deafness, his lot cast among aliens, and his country delivered into their hands, his work becomes the brilliant product of a disordered imagination. Murder, rape, suicide, starvation, seem to inspire him; ghosts, goblins, witches, an unclean brood of spirits, to surround him; and he gives them visible form as though to relieve himself of the horror of their presence. During the years of the French invasion, Goya's brush is comparatively idle; he grows old and tired, a shadow of his former self. Later on, Ferdinand's pardon does not appear to have appeased him; perhaps he had too shrewd an estimate of the king's character to believe that the royal favour would be enduring. Shortly after receiving the pardon he went to Seville to paint the famous picture of *St. Justina and Rufina* for the Cathedral, and probably to show his undying contempt for the Church in all its aspects, he chose two notorious courtesans of Seville to be the models for the sacred work.*

Court life loses its attractions, his old friends have passed, he fancies that Ferdinand's associates are intriguing against him. So he goes to "Las Romerias," the country house with the appalling decorations, on the Manzanares, with Cean Bermudez and Carnicero for company, plans another set of Caprices that were never etched, and by the help of a glass paints miniatures on ivory.†

The last great commission he executed in Spain was a St. Joseph of Calasanz, for the Church of St. Anton Abad, and there was trouble before it was finished, for the Church authorities had not very much sense and Goya had not very much patience. This was in 1820, and two years later he went to Paris. The French capital did not suit him; he was nearing his eightieth year, and enthusiasms were becoming spasmodic; so he turned his face to the South, and went, in company with Mme. Weiss, to Bordeaux, where there were many Spaniards, whose views of life and rulers did not conduce to safe residence in Spain. He remained in Bordeaux for a time, by permission of Ferdinand VII., for he was still Court painter, and could not dispense with leave of absence, and he painted several portraits there, including those of the poet, Moratin, Jacques Galos, Juan Maguiro, and Pio de Molina. He also produced the four famous bull-fight lithographs, so highly prized by connoisseurs all over the world. The people of Bordeaux were greatly pleased by the visit of the old painter, who lumbered through the town in a long coat and Bolivar hat, scowling at everything and everybody with eyes whose sight was beginning to fail. They knew the history of his life and the story of his intrigues with the famous ladies of his day; to them he was

PORTRAIT OF THE WIFE OF SEÑOR DON CEAN BERMUDEZ

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* He painted the Duke of Wellington's portrait, and in the sitting soldier and painter came to blows. Ferdinand threatened to exile the artist, but the Duke saw he was in the wrong, made the peace and took the picture, which is now in the gallery at Strathsfieldsaye.

† One of these miniatures in the possession of Mr. William Rothenstein is reproduced in his book.

THE GENERAL "EMPECINADO" (JUAN MARTIN)

the greatest celebrity of his time, though not exactly for the same reasons that secure his fame to-day.

A desire to see his old home again brought him back to Madrid, where Ferdinand received him graciously, and begged him to sit to the Valencian artist, Vincente Lopez, for his portrait. He gave two sittings to the painter, and then declared the canvas was finished and must not be handled further. It is the best work Lopez ever did, and hangs in the gallery of the Prado to-day. Goya has a head strong and rugged as those of the bulls he used to fight and draw. One sees in the picture something of the old painter's impatient attitude towards a life that had ceased to interest him.

The instinct to wander brought him back to Bordeaux, where he lingered yet another year and died. "In Goya's tomb," writes Theophile Gautier, "ancient Spanish art lies buried."

It is true that all the most picturesque elements in Spanish life found their last interpreter in Goya. With him died the types he loved so well — the dandies, the matadors, the manolas, the thieves and brigands, the smugglers, the pretty native women whom Goya alone could express on canvas without becoming theatrical or sentimental. His treatment of portrait painting, new then, is true to-day; few modern painters can show work that is so independent of everything but the expression or impression it seeks to preserve. As a painter of portraits Goya found the largest measure of appreciation from his public: they could appreciate the atmosphere, life, and vigour of his portraits even more than his etchings. He sums up with remarkable brevity not only the man or woman who sits for a portrait, but the character of the sitter. Charles III., Manuel Godoy, Maria Luisa, Charles IV., Joseph Bonaparte, Ferdinand VII. reveal themselves more readily to the student through the medium of Goya's canvas than through any or all of the books that have been written round them. Similarly, his *genre* work shows the Spain of his day in all the diversity of its quaint life and costume, and suggests the outlook upon existence of the careless, good-hearted people whose country and rulers had suddenly become a pawn in the game Napoleon was playing for the subjugation of Europe. The opportunities for a man strong as Goya were endless, and as though not content with his gifts as lithographer and etcher, he painted in so many styles that his works are freely likened to those of such different painters as Valasquez, Watteau, Rembrandt, and Reynolds. Mons. Paul Lefort goes farther and even adds Greuze and Fragonard to the list. Charles Yriarte says: "Il est de la famille de Voltaire, de Diderot et de d'Alembert"; and later, in his *Life of Goya*, says he is three artists in one—the painter of frescoes and historical subjects, the portrait painter, and the etcher; and he even makes a sub-division of the artist's works as an etcher. The debt Goya owed to France must be set down: Goya was the Spanish expression of the French Revolution, one of the products of the forces that brought it about. He, no less than the Encyclopædists, fought for freedom of thought, and while his intense personality entered into all his work, giving it a

SEÑOR DON JUAN MARTIN DE GOICOECCHIA

quality more enduring than colour or form, he broke away from every convention that threatened to make men the slave of schools. The gift of clear vision was natural, so was his sense of colour, and he exercised them until he had a power of seeing things great or small, broadly and comprehensively, until he could indicate a cloud or express the anatomy of a skeleton with equal facility. The gift of expression was the result of infinite labour, but in the end it acquired a quality of spontaneity. Goya the colourist can only be seen in Spain, where the great majority of his portraits and *genre* works remain to this day, now assuming for the first time an importance outside their country. For many years they were badly neglected; it is said that a small collection of the designs for the tapestry factory of Santa Barbara, now in the Prado Museum, was found under the dust of a lumber room in the Palacio Real. Goya has not been regarded seriously as a painter by many of the students of his etchings and lithographs, perhaps because they could not realise the full range of his genius, and thought that the man who could produce the *Caprices* and *Horrors of War* could not be expected to do more.

THE DUCHESS OF ALBA, BY GOYA

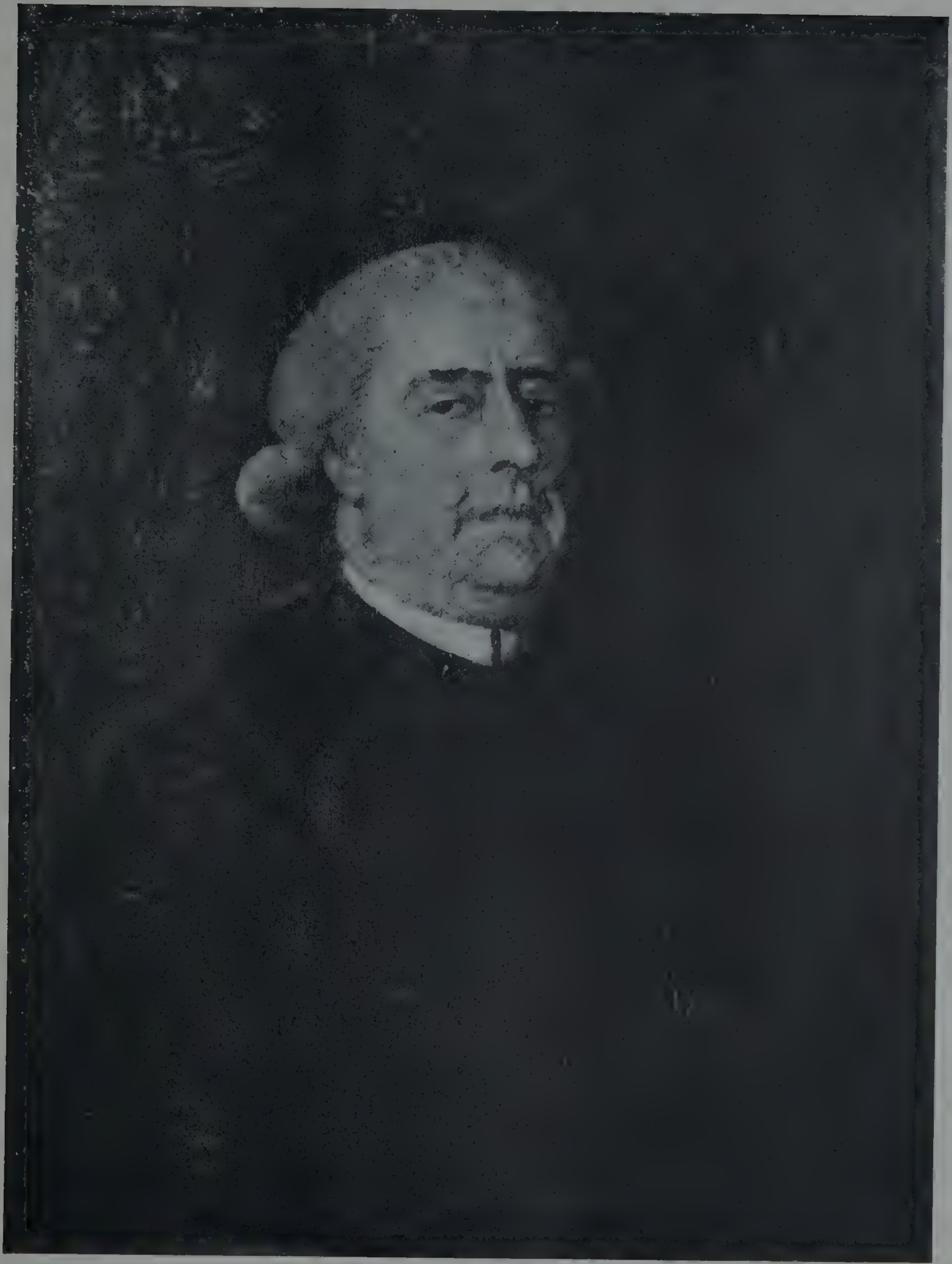
Spain, enjoying a period of comparative tranquillity, and free for a time from grave internal or external troubles, is in a favourable position to show these works to advantage.

Study of Goya's portraits reveals a considerable inequality of excellence. Some have been done too hurriedly, too passionately, to survive cold criticism after a century's life, some are little more than clever; but inequality was bound to result from the conditions under which the work was done. Goya was ever his own master, so far as his patrons were concerned, but his frenzies mastered him. When the rage for working attacked him, he would seize the first implements that came to hand and work furiously; he had fits of savage industry in which he would attack paper or canvas with the strangest substitutes for an artist's regular implements. To these unrestrained moments in the days when life held few pleasures for him, we owe many of the foul creations of his brain, the satyrs, devils, goblins, skeletons, and other frightful creatures; but the most delicately fanciful specimens of his art have a similar origin in a happier time.

We have yet to learn much about Goya's development, and much of his work remains to be seen. Only now are we beginning to develop the resources that are within our reach. The exact position that will be accorded to the painter when he is fully known cannot be predicated, but it is safe to believe that he will take a position even higher than the one he occupies to-day. Down to the present time there has been too little opportunity for judging the man by all his work.

A LIST OF GOYA'S PORTRAITS.

[Goya is said to have painted nearly two hundred portraits, and this list accounts for more than one hundred and fifty. It would be easy to add others, for there are portraits in France that



SR. DON
RAMON
PIGNATELLI

are not in the list, but the difficulty lies in the recent break-up of old collections, and the little trouble that has been taken in Spain to record the destination of the picture that has left its native land. All the pictures that seemed to have been part of the Ossuna and other collections that have been sold I have left in the collection to which they first belonged, and though one or two pictures may be placed in two collections, I have taken all possible care to avoid this mistake. As I have said, it is not claimed for the list that it is entirely reliable, but I hope and believe it may lead the way to a better one that will afford admirers of Goya's portraits the opportunity of tracing their history.

It is not likely that any of these portraits will prove to be forgeries, though Spain is full of cunning imitations of her own great painters. I have yet to meet the old art dealer with a shop in the byeways of Cadiz, Seville, or Madrid who has not got a "genuine Murillo" to sell at a shocking sacrifice, but I have never been offered a Goya. He is very hard to imitate, and down to the present there has been but little market for his pictures among the globe-trotters who frequent Seville in the Semana Santa, and Madrid at the time of the fêtes of San Isidro. While all sudden discoveries of Goya's portraits may be regarded with suspicion, there must be some few that await in old lumber rooms and dismantled picture galleries of once wealthy noblemen the advent of the connoisseur.—S. L. B.]

In the Museo del Prado.

Maria Luisa of Parma, wife of Charles IV., on horseback.
Maria Luisa of Parma, wife of Charles IV., on foot, carrying a fan.

King Charles IV. of Spain on horseback.
King Charles IV. of Spain on foot.
King Charles III. of Spain in hunting costume.
The Prince of the Asturias (study for the family group).
Infante Don Francisco de Paula (study for the family group).
Doña Maria Josefa.
The family of Charles IV.

IN THE SAN FERNANDO GALLERY.

The Maja Clothed.
The Maja Nude. (The features are those of the Duchess of Alba.)
King Ferdinand VII. on horseback.

SEÑOR MORATIN THE POET

La Tirana (the actress, Maria del Rosario Fernandez).
Juan de Villa Nueva (the architect).
Portrait of Goya.
Bayeu (the artist, Goya's father-in-law, who was a painter to the Court of Charles III.).
Moratin (the poet).
Ventura Rodriguez.
Manuel Godoy, Prince of the Peace, Generalissimo of the Spanish Forces, Protector of the Noble Arts of San Fernando, Duke of Alcudia, Grandee of Spain, etc., etc.

IN SEVILLE.

In the Gallery of the St. Elmo Palace of the Duchess of Montpensier.

King Charles IV.
Queen Maria Luisa.
King Ferdinand VII.
Queen Isabella of the Sicilies.
The Manolas on the Balcony. (The features of the Duchess of Alba are reproduced here, and Goya made replicas of this picture.)
Portrait of Asensi. (A striking portrait of an unknown man.)
A Woman in White.

IN THE SEVILLE ART GALLERY.

King Ferdinand VII.

IN SARAGOSSA.

Sr. Azara the Naturalist.
Don Ramon Pignatelli.
Don Martin Goicoecchia.
Señor Zapater. (Goya's friend and correspondent.)
Don Felix Colom.

IN VALENCIA.

Señora Joaquina.
Don Francisco de Bayeu (the artist's father-in-law).
Don Rafael Estéve.
Don Mariano Ferrer.

IN THE MINISTRY OF THE INTERIOR (MADRID).

King Ferdinand VII.
The Actor Isidro Maiquez.

IN THE MINISTRY OF AGRICULTURE (MADRID).

Josefa Bayeu.
Francisco Goya.

FROM THE COLLECTION OF THE MARQUIS OF CASA TORRES.

King Charles IV. of Spain.
Queen Maria Luisa of Parma.
The Count Ganza.
Count Florida Blanca (Minister of King Charles III. and King Charles IV.).
Doña Juanna Galarza de Goicoecchia.
The Actor Isidro Maiquez.
La Señora de Cean Bermudez.
Cardinal Don Luis Antonio de Bourbon.
La Niña de Aldeana.

IN POSSESSION OF SEÑOR BERUETE.

A Portrait of Maria Luisa of Parma.
A Portrait of a Lady (unknown).

FROM THE COLLECTION THAT BELONGED TO THE CONDES DE CHINCHON.

The Infante Don Louis, brother of King Charles III.*
Maria Teresa of Vallabriga, his wife.*
The Cardinal Don Louis de Bourbon.
The Countess de Chinchon.
The Family of the Infante Don Louis.
The General Ricardos (fought and died in war against France).
The Admiral Mazarredo (the great patriot and strong man who commanded the Spanish fleet in 1800).

FROM THE COLLECTION THAT BELONGED TO THE DUCHESS OF OSSUNA.†

The Family of the Duke of Ossuna.
The Duke of Ossuna.
” ” ”

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* These two portraits were painted in an incredibly short time, and the exact hours of their commencement and completion were recorded by the painter on the canvas. I am unable to find if this collection is intact.

† The portraits represent but a very small part of the work that Goya did for the Countess of Benavente at her country house of the Alameda, near Madrid. The Ossuna collection is broken up, and one picture is in our National Gallery.

The Countess Benavente.
The General Urrutia.

From the Collection of the Duke of Fernan Nunez.

Portrait of the Duke of Fernan Nunez.
The Duchess of Montellano.
King Charles IV. in Hunting Dress.

From the Collection of the Marquis of Santa Cruz.

Six portraits of people unknown.
A Lady in Fancy Dress.
Goya's Son, Xavier.
The Countess of Haro.

The Collection of the Marquis of Miraflores.

Doña Mariana Pontejos y Sandoval.
Count Florida Blanca.

In Possession of the Madrazo Family.

Portrait of Asensi. (? A replica of the one in the possession of the Duchess of Montpensier.)
King Ferdinand VII. (equestrian).
Sr. Mocarte (a writer upon navigation).

In the Collection of the Countess of Montijo.

The Marchioness of Lazan.
The Countess Miranda.

In the Collection of the Marquis of Villa Franca.

The Marquis of Villa Franca, his Wife, and his Son-in-law.
The Marquis of Villa Franca.
,, ,, ,, ,,
The Duchess of Alba.
,, ,, ,,
The Duke of Alba.

In the Possession of the Bank of Spain.

Don José de Toro Zambrano.
Don Francisco Larrumbe.
The Marquis de Tolosa.
The Count of Altamiro.
The Count of Cabarrus. (The Minister dismissed by Godoy and recalled by Ferdinand VII.)

In Possession of the Madrid Academy of History.

The Marquis Luis de Urquijo. (He held high office under King Charles IV., and was anti-clerical reformer.)
Don José de Varga Ponce (author of "History of Spanish Navy").

In Possession of the Trustees of the Bowes Museum.*

A Brother of Goya.
Melendez Valdés the Poet.

In Possession of the Count of Villagonzalo.

Goya Painting.
The Duke of San Carlos. (Exiled by Godoy, recalled by King Ferdinand VII.)
Doña Maria Ildefonsa Dabalos.

In Possession of the Duke of Alba.

The Duchess of Alba with her dog. (This is thought by many people to be the best portrait of the famous Duchess ever painted by Goya, and it hangs in the Madrid Palace of the Dukes of Alba.)
The Marquesa de Lazan.

In Possession of Don Fernan Silvela.

Moratin. (The Poet. Author of "*El Si de las Niñas*" and "*La Mogigata.*")
Don Manuel Silvela.

In Possession of the Marquesa de Martörell.

Count Florida Blanca.
The Marquesa de Pontejos. (She was sister-in-law to Count Florida Blanca.)

In Possession of the Marquis de Cervera.

The Marquesa de Caballero.
The Countess of Altamira and her Baby.

In Possession of Don Manuel Soller y Alarcon.

Portrait of a Man.
Don Evaristo Perez de Castro (a Minister under Espartero).

In Possession of Señor Don F. Duran y Cuervo.

Sr D. Tiburcio Perez.
Don Juan Antonio Cuervo.

The following portraits are single examples of Goya's portrait painting in the possession of the owners named :—

Subject of the Portrait.	*Name of the owner.*
The Matador Romero (one of the greatest and most admired *diestros* of Spain). ...	The Duke of Veragua.
The Matador Romero (another and less attractive portrait of the same man). ...	The Duke of Ansolo.
Señor Estala	The Countess Cedillo.
Doña Teresa de Selma	Don Andreas Artela.
Goya and the Duchess of Alba ...	The Marquis of Romana.
(The Marquis has some splendid *genre* paintings by Goya.)	
The Duchess of Abrantes	The Duchess of Abrantes.
Señor Ignacio Garcini	Sr. Don R. Garcini y Arizcan.
Don Antonio Foraster	Don José Millan.
Don Perez de Nenir	Don P. Labat.
Portrait of a Lady (unknown) ...	Don José Gutierrez Martin.
Don Juan Davila	The Marquis of Almaquer.
Doña Boronina de Goicoecchia ...	Señor Modet.
Portrait of a Lady (unknown) ...	The Count Penalves.
King Ferdinand VII.	The Viscount de Val de Erro.
Marquis of St. Adrian	The Marquis of St. Adrian.
The Duchess of Alba	Don Rafael Barrio.
The Duchess of Parque	The Marquis de la Vega.
Don Gaspar Melchior de Jovellanos. (The great literary Minister of Charles IV., who suffered at the hands of Godoy. He translated the *Contrat Social* into Spanish.) ...	Don A. Botija.
Portrait of Goya	Señor Pidal.
Baptista de Muguiro	The Countess of Muguiro.
An Old Man	Don José Caldeano.
Doña Feliciana Bayeu	Don C. Ferriz.
Don Manuel Lapena	Don Joaquin Argamasillo.
Goya's Grandson	The Marquis of Alcañices.
Don Antonio Zarate (two portraits) ...	The Señora Viuda de Albacete.
Don Joaquin Maria Ferrer	The Count de Candilla.
Portrait of a Lady	Señor Garcia.
Manela de Alvarez Coiñas	Marquis de Baroja.
Josefa Castilla Portugal	Don Vincente Garcini.
The General "Empecinado" (Juan Martin, best known to his countrymen as "El Empecinado," was one of the most famous leaders of the brave, cruel "guerrilleros" who fought against Napoleon in Spain. One of his country's greatest patriots, he suffered death by the order of Ferdinand VII., the year that monarch re-entered Madrid, at the close of 1823.) ...	Don Luis Navas.
Belonging to French	Collectors.
A Portrait of Goya	Mons. Léon Bonnat.
,, ,, Dr. Peral	Mons. Gaston Linden.
Mons. Guillemardet (French Ambassador to Spain). ...	The Louvre.
A Portrait of Goya	Mons. Barroilhet.
,, ,, Mdlle. Goicoecchia ... (Goya's grandchildren married into the family of Goicoecchia.)	Mons. Oudry.
A Portrait of an Archbishop ...	Mons. Jean Gigoux.

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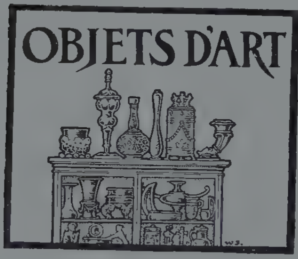
* These portraits were exhibited at the Exhibition of Spanish Painting held at the Guildhall in the summer.

IN THE SALE ROOM

OBJETS D'ART



In the sale where last month the Elizabethan jewel changed hands for £5,250 there was another high-priced lot, a Louis XV. gold box, enamelled *en plein*, with six panels, representing a musical party, and interiors with still life, in brilliant colours, with borders of vari-coloured gold in relief, for which £1,995 was paid. An oval miniature of a lady, in a white dress, with curling brown hair, in a gold locket, made £220 10s.; and £175 was bid for a portrait of a lady, with curling hair in ringlets, and wearing a pale lilac and white robe trimmed with pearls and gold braid, signed with Smart's initials, and dated 1787.

A miniature of Miss Bradly, daughter of Dr. Bradly, and afterwards Mrs. Cox, in a white dress and narrow blue sash, with powdered curling hair, by Cosway, fetched £113 8s.

An old French Louis XIII. pomander, of parcel gilt silver, formed as a pear-shaped vase, opening in eight sections, sold for £126. A life-sized bust of Lord Byron—one of the only two ever taken from life—only fetched £48 6s. An Italian marble bust of Hercules with the lion's skin, left by Mr. Neill, with the rest of his collection, to Queen Victoria, and by her presented to Sir Charles Phipps, fetched £120. A life-sized bust of a Roman General made £73 10s. A pair of Directoire candelabra, ascribed to Thomire, and made to commemorate the Independence of the States of America, fetched £126. They were similar to the pair now in the Louvre. £336 was paid for a Louis XV. clock, by Lasalle, in a chased ormolu case, surmounted by a nymph on an oblong pedestal; and a fine early German table clock in metal gilt case of architectural design, with numerous dials, fetched £79 16s.

£141 15s. was bid for an extensive collection of taps, in bronze, brass, ormolu, and iron, ranging from the sixteenth to the nineteenth century; and £90 6s. was the price given for a pair of old flint-lock duelling pistols, by Boutet, of Versailles, their stocks and pommels richly inlaid with gold, chased with military subjects and fruit in relief, and their barrels elaborately damascened with gold.

£756 was the price given for a fine Limoges enamel plate, painted in flesh tints and foiled translucent colours, by Susanne Court, with a subject illustrating the twenty-sixth chapter of the book of Genesis, and signed S. C.

A bronze plaquette of the Entombment, by Andrea Briosco, about A.D. 1500, fetched £60 18s.

An elaborate astrolabe, made for the nephew of the great Saladin, about A.D. 1227, by Abd-el-Kerim, fetched £183 5s.

Country Sales

The three days' sale held by Messrs. Bennett of Dublin, at Churchill, co. Armagh, of a miscellaneous and exhaustive collection of works of art of every description, must have amply repaid those amateurs who elected to cross the Channel in order to take part in it, as the prices realised, though high, would appear, from the description of the various objects in the carefully-compiled catalogue, to have been decidedly under those obtaining in London.

The silver (of which 1,500 oz. were sold) and the Sheffield plate both went well, the record price of 260s. per oz. being bid for a potato ring chased and *repoussé* in flowers and birds, and bearing the date letter for 1767. The ring weighed 12 oz. 6 dwt., and realised £159 18s. Eighty shillings per oz. was paid for a sugar bowl, about 1760, chased with animals and flowers; and the same price secured a plain tankard, dated 1707. A French dessert service of 12 forks, 12 knives, and 12 spoons, with Dresden china handles and gilt blades, appears cheap at £63. Of the china and glass, a pair of fine old Waterford cut glass champagne jugs made £28. A *Capo di Monte* chocolate pot, teapot, and stand, decorated with figure subjects on a gold ground, fetched £29. A scarce Fulham ware bowl, painted with flowers, and inscribed with the very Omaresque lines—

> "Drink, drink, whilst ye have breath,
> For there is no drinking after death,"

was bought for £18. An old Bow group of Bellona and Mars made £30, and an Oriental globular jar and cover, of powder blue, decorated with panels of flower vases and implements, £33.

A Chippendale wine cooler on cabriole legs fetched £18 10s. £52 was bid for an English chiming clock in a marqueterie case, by Peter Garon, of London. A Louis XVI. marqueterie dressing table made £73. A Tudor cabinet, inlaid with ivory and mother-o'-pearl, dated 1661, the same price. A pair of fine old French bronze figures, playing blind man's buff, 10 ins. long by 4 ins. high, reached the goodly sum of £409 10s. A Louis XVI. chandelier in chased and gilt bronze, with branches for 36 lights, supported by winged terminal figures of boys, and decorated above with female caryatids, made £130; and £62 was given for a pair of Louis XV. fire-dogs, fashioned as dogs astride of winged dragons. An early Italian bronze of St. George and the Dragon made £38. The same price was paid for one of David and Goliath. Two early triple-headed Italian bronze busts made £40; and two early Italian bronze door-handles £34. An old Sèvres bowl, decorated with cupids, painted *en grisaille*, and with apple-green scroll borders, mounted in chased ormolu, fetched £30. A Louis XV. suite of furniture, consisting of a settee and six fauteuils, with carved and painted frames, covered in tapestry representing garden scenes with birds, etc., in floral borders, made £440. An old Italian bronze figure of Hercules fetched £42.

There was also a largish collection of old English prints, both coloured and plain, and a few paintings in oil, apparently by good masters, all of which seem to have realised respectable prices.

A pair of three-quarter-length portraits of William, and Mary, by Sir Godfrey Kneller, in original carved oak frames, surmounted by the royal coat-of-arms, initials, and motto, brought from the Hague after the battle of Waterloo by Sir W. Venn, made £500; a portrait of a gentleman in a black dress, with white collar and cuffs, attributed to Jansen, £45; a pair of garden scenes labelled "Pater," £50; a pair of marine subjects, described as by Cuyp, £110; a Dutch merry-making, by Tilborch, £42; and a pair of small pastel portraits of gentlemen, £28.

A pair of engravings in colour, by Ward after Morland, *The Cottagers* and *The Travellers* made £40; *The Spinster*, by Cheeseman after Romney, £19; a proof of *Madame D'Arblay*, by Turner after Burney, 10 gns.; a portrait of *Lady Howard*, by Smith after Romney, the same price; *The Visit to Grandmother*, and *The Visit to Grandfather*, a pair in colours, made £27 6s.; and *Old Vauxhall Gardens*, in red, £14; the *Arts aud Muses*, a pair by Bartolozzi, £13 10s. Six of the *Cries*, by Vendramini, fetched £42, and £8 was given for five more, an apparent bargain.

At Chedeston Hall, Suffolk, Messrs. Spelman, of Norwich, sold a pair of lead garden figures of Bacchus and Ceres, 5 ft. 9 ins. high, for £200; also an Elizabethan stone-ware jug, 8 ins. high, with cover, billet, rim, and foot of contemporary silver, for the apparently low price of £32 12s. The cover of this interesting jug was embossed with radiating flutes, expanding towards the rim, with a seal in the centre, engraved with the initials T.L. interwoven with a cord arranged as a double Austrian knot with fringed ends. The initials were those of Thomas Lovelace, eldest son of John Lovelace, who died in 1548. On another part of the mount were the initials of one of the collateral descendants of the Lovelaces. This jug was discovered in the ruins of Mundham Priory (the family seat) in 1820, during some alterations.

At the same sale a set of four hunting scenes, fine impressions and in good condition, by Bell, after Morland, made 29 guineas, and a portrait of Sir Isham Parkyn, in armour, by Sir Peter Lely, sold for 26 guineas.

Keele Hall Sale

EARLY art was only represented at one sale during July, that of a portion of the Keele Hall heirlooms held at Christie's, when 107 lots, consisting for the most part of Mediæval art objects, collected from time to time by various members of the Sneyd family, produced just under £6,000, an average of rather less than £60 a lot.

The highest price of the day was £787, paid for an oblong ivory casket of late fourteenth century work, probably French. Both the sides and top were carved with scenes, apparently illustrating some romance of the period. The casket itself was mounted with narrow bands of silver gilt, with small lions supporting shields, at each corner, and an engraved silver-gilt lock-plate of later date.

An early fifteenth century diptych, carved in low relief with scenes from the Life of Christ, was bought for £682. An upright plaque of ninth or tenth century Byzantine work, representing Christ holding a book in his left hand, his right raised in the act of benediction, and with St. John and the Blessed Virgin on either side, made £325. £204 15s. was given for a group of three ivory figures, late fourteenth century French; and £157 for the half of an ivory mirror case of late fourteenth century English workmanship, carved in low relief with figures of a lady and gentleman hawking, in a border of fine tracery. An upright plaque of early Byzantine work, probably part of a portable altar, carved with a representation of the Crucifixion, realised £115 10s. A sixteenth century diptych of English work, carved with the Virgin and Child, and the Crucifixion, beneath canopies, on either volute, fetched £165. Another very similar, only with Gothic arches instead of canopies, £126. A seventh century cylindrical Pyx, carved with six figures of a religious nature, changed hands at £183 15s. £168 was paid for a fourteenth century bronze reliquary of Italian make, formed as an arched and domed coffer, resting on the backs of two monsters. £241 10s. was bid for a Crozier head of copper-gilt, decorated with champ-levè enamel, and set with stones. A thirteenth century French testament cover of oak, overlaid with gilt bronze decorated with a champ-levé enamel representing a crucifixion, and set with stones, fetched £273. A silver cross, enamelled, and set with crystals, of Perugian fourteenth century workmanship, made £152.

The last lot of the whole sale was certainly one of the most noteworthy. It consisted of a pair of sixteenth century German scales, which, for delicacy of execution, would be hard to equal. The stem was composed of caryatids, balusters, and other ornaments, while its centre figure was a man in late sixteenth century costume, with a basket on his back, the whole in gilt metal. The cross piece was a female figure, and the pendulum was of steel, pierced with a lace-like delicacy, and beautifully etched. It was a work of applied art of supreme merit, and one which would enhance any collection, either public or private. The price paid for this *chef d'œuvre* was £483.

THE last days of July brought the season 1901-2 to a close, and were occupied in selling books, many of them of the utmost importance, which would, under ordinary circumstances, have been disposed of earlier in the month. As already pointed out, the Coronation fixtures for June, with their attendant bank holidays and distracting diversions of every kind, suspended business for a fortnight at least, and though, as all the world knows, the official ceremony fell through, it was only at the last moment, too late in fact to save the time thus unfortunately lost. The auctioneers would certainly have prolonged the season if they could, but the August Bank Holiday rendered that course impossible, and nothing remained to be done but to crowd the arrears of work into the few days remaining, and so to be even with time again. Of late we have been quite continental in the matter of holidays, and as every off-day has several others to keep it company, complaints have been as loud as they have been frequent.

This, however, cannot be helped, and certain it is that these interludes have not in any way detracted from the value of books, or indeed of anything else that has recently been sold by auction. Just now there is a plethora of money, and articles of "bigotry and virtue" bring prices that would have appalled our ancestors, and made even the collector of ten or fifteen years ago declaim against the extravagance of the age. We have now arrived at the point when minute differences are regarded as important distinctions, and as these are practically endless, there is not and cannot be finality in anything. There is, of course, no novelty in this system of refined discrimination; it is merely the natural product of a high form of evolution, which enterprise, flowing along a given channel, invariably attains in the end. Some day the onward flow will cease, for that, too, is natural, since otherwise history would have no scope in which to repeat itself, but the time is probably far distant yet. In the meantime the collector of moderate means has no chance; he is hopelessly beaten in the race, and cannot do more than dream of distinctions and differences, and all the other quiddits, quillets, and tricks that mean so much and are yet so little.

Since there is nothing like pointing a moral if we would endow it with emphasis and force, let us refer to the sale of Colonel Cranmer Byng's library and other properties, held by Messrs. Sotheby on July 21st and four following days. When compared with the Ellis, Stradling, Mexborough, Hibbert, White, and Fountaine sales, all of which took place during the season that has just closed, this dispersion was not of much importance, as only a matter of some £3,500 was involved, and the books as a whole were not much above the ordinary. Still it was, from the particular point of view under discussion, of supreme interest, since a number of original copies of Sir Walter Scott's novels, showing trifling differences, were sold for sums which would never have been realised had those differences been absent.

At the time this sale took place a number of notices appeared in the daily press and in some of the magazines, to the effect that Sir Walter Scott's separately published works, belonging to the original editions, were of no account whatever a few years ago, and could have been bought at that time for

ANGLERS' REPAST

From a Mezzotint by William Ward
after George Morland

22 in. by 17½ in.

BS

trifling sums. To a certain extent that is so, but the assertion does not embody the whole truth. In 1888 an uncut copy of *Waverley*, three vols., 1814, would have realised about ten guineas, though as late as 1892 it was not apparently recognised that next to *Waverley* the three volumes of *Guy Mannering*, 1815, were the most difficult to obtain of any of Scott's novels. At what we will call Colonel Byng's sale, *Waverley*, in the original boards, brought the record price of £162, while *Guy Mannering* realised £86 under similar conditions. That also is a record price, the previous highest being £70 in January last year. These works are, of course, very scarce indeed, and the former, at any rate, was never "of no account whatever" when in anything like condition. The same remark indeed applies to the whole of Sir Walter Scott's separately published novels to a greater or less extent. What never were of any account and are of none now are the rebound copies, cut down or otherwise mutilated, which are met with in profusion.

Waverley and *Guy Mannering* excepted, original copies of Scott's novels must therefore be in their original boards and uncut if they are to be of any material value. This is a broad and well-known distinction, equivalent to a material difference. What we call a distinction without any material difference is the presence or the want of a paper label on the covers, when the books were issued with labels. It is absurd that *Rob Roy*, three vols., 1818, original boards, should sell for £10, as it did, instead of about £3, simply because the labels are intact. No doubt, if every author were compelled under heavy penalties to write his name on the title-page of every book, and issued under the ægis of his authority, any copy which by accident was without the distinguishing signature would bring a fancy price, or at any rate a price much in advance of that usually obtained. The present day collector of books should go about armed with a microscope if he would be in the fashion. Well may the augurs laugh as they pass one another in the street.

Attention to minutiæ, though an excellent quality, may undoubtedly be carried too far, and, where books are concerned, an extremity of this kind has the effect of creating artificial prices. It has become almost impossible, even by this time, to say what any book will realise if it discloses the most insignificant variation from the normal condition of the edition as a whole. All this is good for trade; it excites curiosity and competition, and operates as a powerful extractor of guineas, but on the other hand it reduces books to the level of *bric-a-brac*, prevents their free circulation, and holds them fast bound behind glass doors. In other words, excessive attention to detail may be as good to the few as it is hurtful to the many. This, however, is not a matter for practical consideration. Prices are increasing by leaps and bounds, and will no doubt go on increasing for many a day yet to come, in spite of everything that may be said against the spirit which renders them possible.

Messrs. Sotheby's final sale of the season comprised a miscellaneous collection of 771 lots, which realised the large sum of £6,766. Isaac Watts's *Divine Songs*, first edition, 1715, brought no less than £155, and Caxton's "*Ryall*" *Book*, 1487, £1,400. This identical volume sold last year for £1,550, and therefore soon came into the market again. It seems that the American buyer had discovered a more desirable copy, for which he paid £2,225, and, having no need of both, sent back the worst of the two for competition. This was good of him, for some collectors, at any rate, would have done no such thing. A presentation copy of Watts's *Horæ Lyricæ*, 1706, brought £59, notwithstanding the fact that some of the leaves were stained, and then we come to Charles Lamb's trifling *King and Queen of Hearts*, 1818, 12mo, which was sold for a five pound note.

It will be remembered that on March 17th last a copy of the *King and Queen of Hearts*, dated 1809, brought as much as £222. As is well known the pamphlet was published in 1806, and the auctioneers suggested that the "6" might have been turned upside down in error. This subsequently proved not to have been the case, for in June another copy with the actual date 1806 made its appearance, and was sold for £240. That the edition of 1818 should realise no more than £5 is a matter for surprise, as it is quite as scarce as the other two. Still the glamour which hovers over first editions was wanting. Among many other important works sold on this occasion was a very fine set of Dickens's *Works*, the *Edition de luxe* in 30 vols., 1881-82. These books were charmingly bound by Zaehnsdorf in full morocco, the sides and backs being richly tooled. The price realised was £25 10s., as against about £13 for a set in the original cloth as issued, which indeed was the actual amount realised at this same sale for a series of volumes in that state. As frequently mentioned, it is rarely advisable to rebind books that do not need rebinding.

One other book cannot be ignored. This was a copy of the second folio of Shakespeare's Works, 1632, "printed by Thomas Cotes for John Smethwick." Only about half-a-dozen examples with the Smethwick imprint are known to exist, the ordinary copies having the name of Robert Allot. The price realised on this occasion was £615. It is worthy of note that during the season three copies of the first folio (1623) have been sold, seventeen of the second (1632), three of the third (1664), and five of the fourth (1685). The early quartos are scarcer than ever, only three having been disposed of all that time, and of these *The Merry Devill of Edmonton*, 1608, and *Mucedorus*, 1615, cannot be ascribed to Shakespeare with any certainty. The late Mr. Halliwell-Phillipps narrates that in his early days the quartos were not particularly scarce, and that he had met with many priced by the booksellers at a few guineas each. At the Roxburghe sale in 1812 £2 or £3 was usual, and the highest price realised for any of the quartos was £10 for a copy of the original edition of the *Merchant of Venice*, a sum which would probably be increased thirty or forty fold at the present time.

The final sale was held by Messrs. Puttick & Simpson on July 30th. This was of a most important and quite exceptional library of sporting and racy books belonging to "an Amateur," who had "erected" it, as Gabriel Naudæus might say, with great judgment and regardless of expense. The books themselves were not particularly scarce; on the contrary, the majority are continually being met with in one state or another, but they were all, almost without exception, in the finest possible condition. *The Roadster's Album*, 1845, jumped to £45 (original cloth), our old friend Egan's *Life in London*, 1821, to £24 (calf extra, by Tout, uncut), and Rowlandson's *Loyal Volunteers*, 1799, to £40 (calf extra, uncut). The prices realised were extremely high throughout, the total sum realised being £1,608 for 190 lots, the average thus working out at more than £8 8s., an unusual sum for a collection of books of this kind. Just now there is a great demand for works having coloured plates, and this library could not have been sold at a better time.

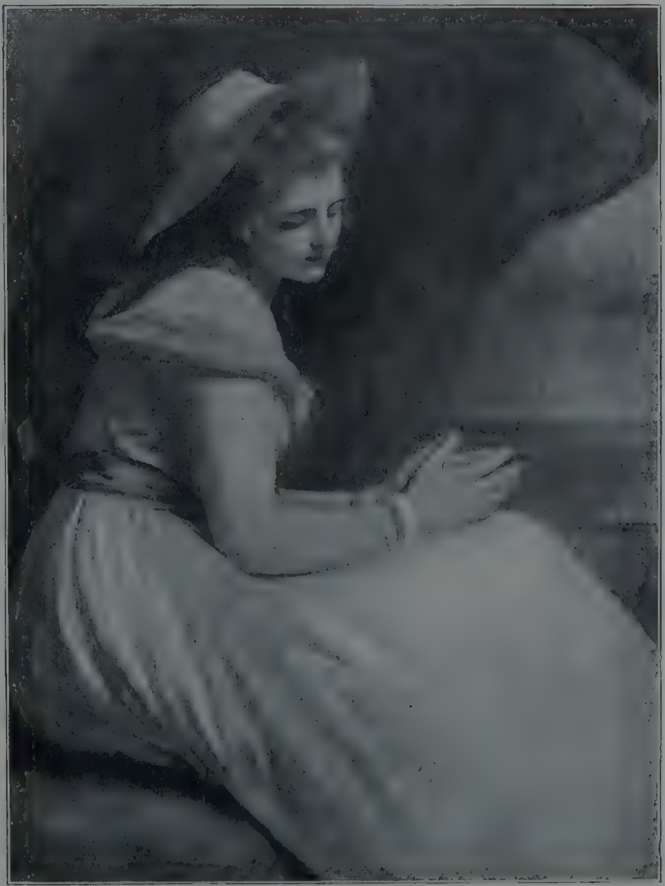
Of course next year books of this high quality and character may realise more still. Should they do so the "Amateur" will have a legitimate grievance against the decree of fashion that renders the increase possible. The purchaser will have a grievance, since he might just as well have taken time by the forelock and come in on a rising market, and we, who look on afar off, shall also have a grievance against collectors in the mass for permitting themselves to be influenced by a wave of sentiment, and thus rendering the acquisition of such books impracticable by persons of average means. The really intelligent book-hunter is he who looks into the future, who can draw present conclusions from probabilities, and in that way forestall the market. There is one class of book which by every argument that can be advanced *must* become an object of the collector's intense regard in the near future, but which is now neglected. It can be discovered by analysing the events of the present and the immediate past, a matter of no difficulty. The secret seems as open as the day to us, and yet that it is a secret is obvious.

The season 1901-2 is remarkable as being on the whole the most prosperous on record. The average sum realised per "lot" is slightly below the highest (£3 3s. 4d. as against £3 7s. 10d.), but an unusual number of sales have been held, and no less than £163,000 worth of books have changed hands. This is about £30,000 in excess of the largest total hitherto quoted. It will, of course, be understood that in this calculation no account has been taken of the numerous unimportant and in many cases quite worthless sales, which have been held all over the country. As a rule it is impossible to notice even the best of these, for the catalogues are usually compiled in the most amateurish fashion, apparently with the intention of giving as little information as possible. Dates are frequently omitted, sizes generally; even the titles are often misleading, showing that the compiler, whoever he may be, has no real knowledge of what he is about. If the sum total realised at all book sales throughout the kingdom were given, it would probably not fall far short of £200,000.

NOTES

Ariadne

One of the sweetest pictures of Lady Hamilton (Emma Hart) that Romney has left us is the modest-looking girl in a straw hat, entitled *Emma*. This pose of face and expression seemed greatly to have charmed the famous painter, and he has left several studies thereof. Among partially finished pictures is the very soft and beautiful *Ariadne*, seated at the cave's mouth, with the sea stretching out in front before her. Nothing in the whole series of Romney's portraiture is more refined, nor more excellently drawn; he has painted an ideal face in an ideal *rôle*. The very fact of absolute finish being unattained adds immeasurably to the pensiveness of the figure, and displays the fine *technique* of the master. To a delicious sense of wistfulness, he has added the seductive charm of half-tones and mellow tints. The very colours, or their absence, which he has hinted at, if not actually brushed in, present a scheme of harmony as convincing as it is possible to conceive. The creamy-yellowy-browny-white of the costume, with the shading straw hat, is fixed in absolute truthfulness and repose by the bluey-grey of the rocks and sky. The idea of the gay and frolicsome beauty sitting passively meditating, with hands placed in a strictly devotional attitude, is as fresh and novel as can well be conceived!

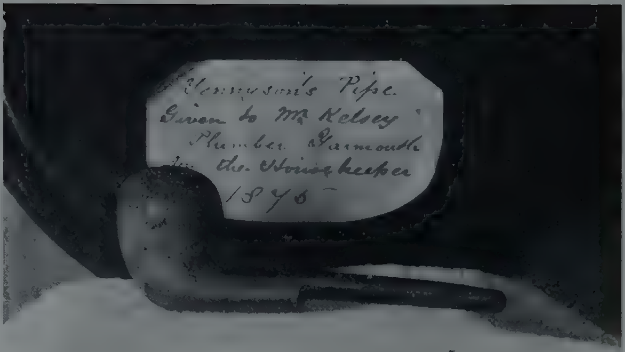


"ARIADNE" (LADY HAMILTON) BY ROMNEY
By kind permission of Sir Audley Nield, Bart., M.P.

This exquisite portrait belongs to Sir Audley Nield, Bart., M.P., Colonel of the Second Life Guards. It was exhibited at the recent Guildhall Exhibition, where it was photographed by the owner's kind permission.

Tennyson's Pipe

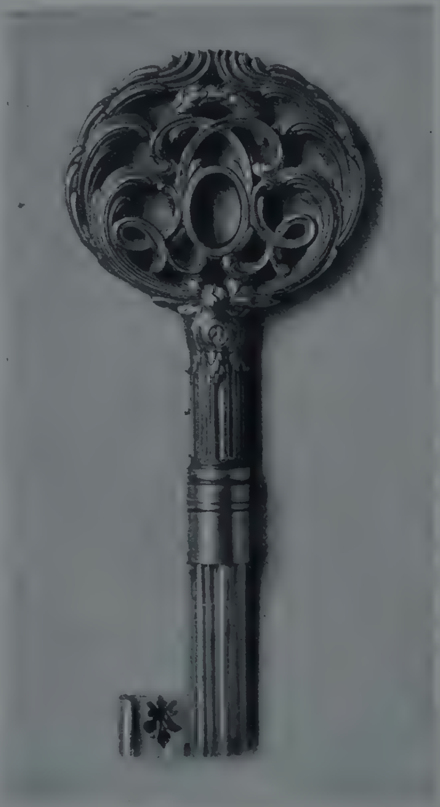
A collection of pipes has an ethnological as well as a sociological value. But popular interest in such a collection centres rather round the pipes of famous men. This Tennyson pipe has a quite unimpeachable pedigree. It was



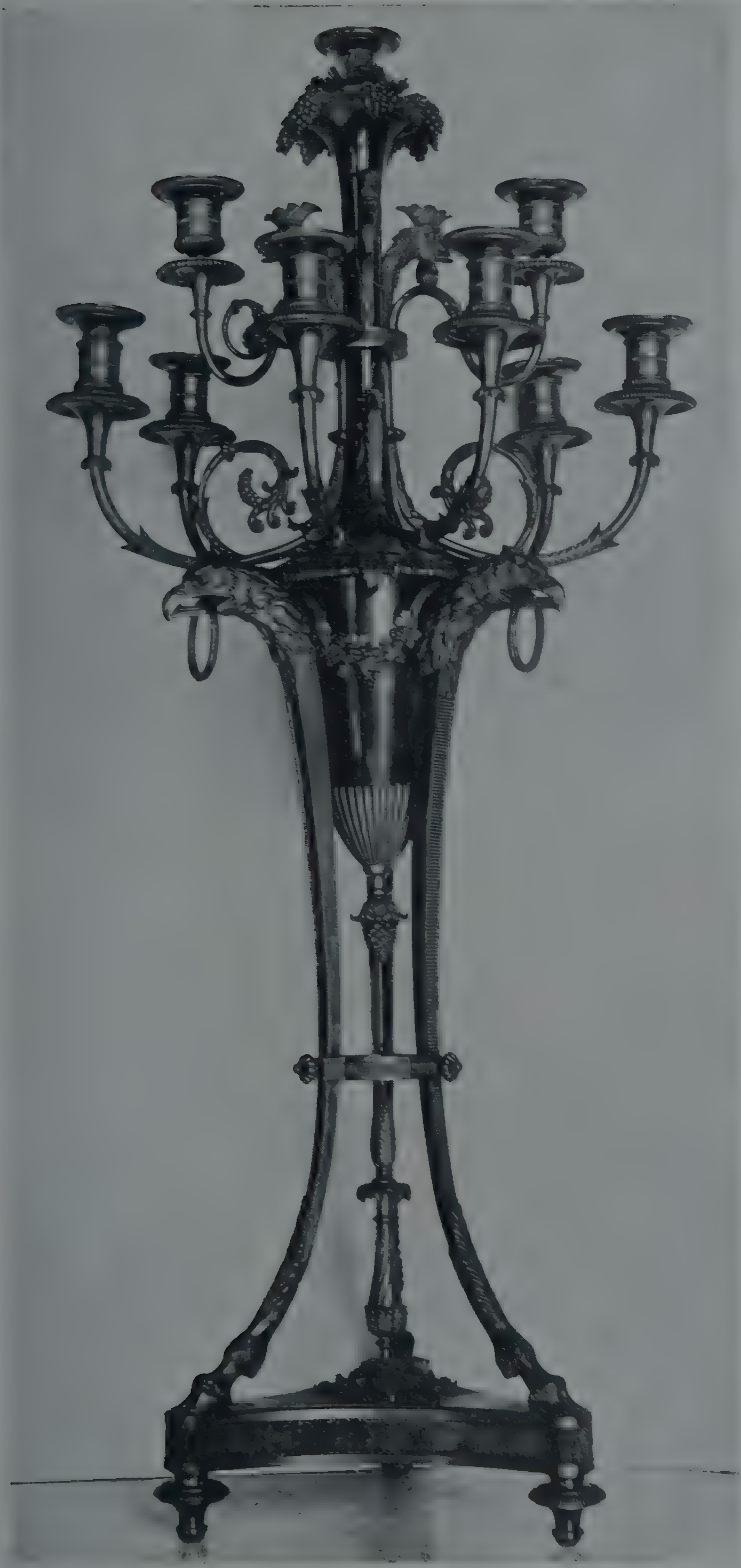
presented by the housekeeper, at his home at Freshwater, to Mr. Kelsey, of Yarmouth, in 1875. Tennyson was, as is well known, a great smoker, and specially addicted to clays. The tradition runs that when he had smoked a clay once he put it on one side and took a new one. This is scarcely borne out by our pipe, which from its colour must have been smoked not once but many times. It was bought for a trifle not long since at a sale in the Isle of Wight, by Mr. Spencer, of New Oxford Street. As will be seen, it has suffered in the wars, having been broken across the stem. Happily it is now enshrined under a glass case.

French Furniture at the Musée de Louvre

THE scholarly and charmingly written monograph by Monsieur Emile Molinier, with its accompanying portfolio of over one hundred illustrations (many of them coloured), to say nothing of the numerous smaller plates incorporated with the text, has just reached us for review. This "Catalogue de luxe," published by Emile Levy, of Paris, under the title of *Le Mobilier Français du XVIIe et du XVIIIe siècle, au Musée du Louvre,* and procurable in this country only through Mr. Charles Davis, of New Bond Street, the well-known art expert, is in every way a credit to all those connected with its production, and a distinct acquisition to the none too numerous list of reliable books of reference on art subjects already in existence. M. Molinier, by reason of his various offices in connection with the French National Museums, has of course enjoyed facilities for studying thoroughly the whole history of his country's furniture, especially during that halcyon period, when its manufacture was carried on—in common with that of other art products — under royal protection, and by the help of royal subsidies, during the reigns of Louis XIV., XV., and XVI., and, to a certain extent, under Napoleon. It is hardly overstating the case, however, to say that no one could have possibly made a better use of such exceptional opportunities than has the author of the treatise under review. He not only exhibits a remarkably accurate knowledge of all the technical details in connection with his subject, but he has succeeded to an extraordinary degree, considering the limited space at his disposal, in placing before his readers a complete and entirely comprehensive picture of the general, political, and economic conditions obtaining in France, during the reigns of the three last Louis.


KEY OF A LOUIS XV. BUREAU BY DUPLESSY

M. Molinier has endowed with an almost incredible amount of individuality and vitality the bare wood, tortoise-shell, and metal of which these—in the fullest sense of the word—regal masterpieces were composed; and we look at them with changed eyes after reading his delightful essay. We also realise, to its full extent, the magnitude of the task accomplished by the genius and united efforts of two men—Colbert, the mighty minister of a mighty monarch, in whose fertile brain the great scheme for the centralization of art production first originated; and Le Brun, his coadjutor, and the absolute director of the whole combination, a man whose artistic abilities were only equalled by his extraordinary tact and matchless powers of organisation. The harmonious co-operation of these two men was all the more remarkable, since personally they were antagonistic to each other. This



BRONZE GILT LOUIS XVI. CANDELABRUM
BY THOMIRE

centralization of the best art-workers of their time, at the various royal workshops of the Louvre, Gobelins, and elsewhere, endured for over a century, and its effects on contemporary French art were practically inestimable. According to the present work, the great minister of Louis XIV. was influenced by various motives in thus reviving, in a modified manner, though on a scale of far greater magnitude, the quasi-feudal system of art patronage, as exercised by Italian and other rulers during the Renaissance. His main object was, in all probability, to restrain, if not entirely to crush, the excessive powers enjoyed by the various craftsmen's guilds, established in France by charters dating from the mediæval times, and entirely incompatible with the existing state of affairs. Commercial advancement and political aggrandisement were also probable factors; nor must Colbert's personal inclinations and tastes be overlooked. Be these motives, however, what they may, the results which they brought about have had the most enduring and beneficial effects on industrial art, not only in France, but throughout the whole of Europe, and, though it seems like hyperbole, of India also.

The author is most emphatic concerning one highly important truth, which he is at great pains to explain both clearly and at considerable length, to the end that his statements may be thoroughly read, marked, learned, and inwardly digested by that most fatuous individual, the superficial connoisseur, who delights in airing his technical ignorance on every possible occasion, and that too with the most owlish gravity. We allude to the fact, which ought to be self-evident—though unhappily it is not—that particular styles and phases of art do not, of necessity, undergo immediate and radical changes with the accession of each fresh sovereign. The reign of Louis XIV. did, however, most undoubtedly mark the commencement of a new era in almost every branch of art so that "style Louis XIV." and "siècle Louis XIV." are both definite and pregnant terms. "Louis XV.," "XVI." and "Empire," on the contrary, though useful enough as general indications of style, are absolutely meaningless, if not misleading into the bargain, when employed to define the actual periods of transition. M. Molinier shows how, as a matter of fact, the styles in vogue during the reign of Louis XV. overlapped both those of his great-grandfather and of his grandson, besides including the "Rococo" which belonged exclusively to his own reign. These facts are most plainly illustrated by reference to different plates in the portfolio, which throughout is used to point the morals and adorn the tale of the work it accompanies.

The author—while acknowledging with most scrupulous fairness the indebtedness of France to Italy, Flanders, and even England, for many of her ideas and also her artists—is at great pains to point out that both the ideas and the artists were eventually merged in the individuality of their adopted country, thanks partly to Colbert, but mainly to the French nation itself, ever prone to adopt fresh ideas, in order to assimilate them, and mould them to her own designs.

In reading this book, one realises fully for the first time, the fact that the so-called "Empire" period was anticipated in our own country by over thirty years; since the brothers Adam—who were mainly instrumental in creating that pseudo-classic style which bears both their name and that of "Empire"—were at the zenith of their fame from 1760 to 1790, and were both dead before the commencement of Napoleon's Consulate.

M. Molinier's French is scholarly, and withal so simple, as to be perfectly intelligible to any one with the most elementary knowledge of that language; while the indexing and other details of a like nature, are carried out in a manner which admits of no improvement.

The subscription price of the work—£6—seems decidedly reasonable, since it contains, as already stated, over 100 large illustrations, many of them most delicately coloured; among the latter, the three reproductions of pastel portraits are especially worthy of praise, since that softness of tone and colouring so peculiar to works executed in this most fugitive of all media, has been simulated almost to the point of deception. It is with feelings of the most lively satisfaction that we learn that M. Molinier has even now in hand the compilation, on similar lines, of a catalogue of the French furniture in the Wallace Collection at Hertford House. The task could not possibly have been entrusted to better hands, and it will, when completed, further enhance the author's already wide reputation as an art critic and writer of the first order.

Dr. Mireur's "Dictionary of Art Sales"

In addition to Monsieur Molinier's work on French Furniture, we have received another important French book, to wit, Dr. Mireur's *Dictionary of Art Sales in France and elsewhere during the Eighteenth & Nineteenth Centuries*, the second instalment of which is just to hand. We have already had occasion to speak most highly of this valuable work of reference, on the appearance of its first volume some months ago; so that anything we might say now would only be a repetition of the favourable manner in which we then reviewed it. Suffice it, therefore, to add that the second volume is in every way up to the high standard which was set in the first place.

The present volume, which contains the whole of the letters C and D, is particularly rich in the names of the great French painters of the first half of the present century, since it includes Corot (of whose works over two thousand sales are recorded), Diaz, Daubigny, and Dupré. Other celebrated names are those of Van Dyck, Albert Dürer, and Gerard Dow. The vicissitudes of the works of all the above-mentioned masters afford highly instructive reading, and demonstrate the speculative nature of art collecting in a most convincing manner. We wish the publication all the success it deserves, and await with impatience the volumes treating of our own great artists, especially the portrait painters of the eighteenth century—the phenomenal rise, of recent years, in the value of whose works is bound to provide interesting reading. The dossier of Raeburn should prove especially instructive to all gamblers in works of art.

Monsieur Louis Soullié, of 25, Rue de Lille, Paris, is the publisher of this valuable work of reference.

Mr. Robinson's Collection

Mr. Vincent Joseph Robinson, of Parnham Lodge, Dorset, C.I.E., Knight of the Legion of Honour, Fellow of the Society of Antiquaries, is the author of a volume, published by Mr. Bernard Quaritch, dealing with his collection of furniture and *objets d'art*. The collection hardly justifies the publication of so costly and sumptuous a book. Nor is Mr. Vincent J. Robinson's style of writing apt to enhance the attractiveness of the volume, which teems with errors, such as the following: the very ordinary word diptych is here spelt "dyptick," "diptyck," and "diptick." A chest-of-drawers is written "chest-drawers"; Delft becomes "Delph"—a possible confusion with Guelph. A casket is mis-called a "case"; the Italian word Gesso is spelt with a J. In a list of chairs, the names of Chippendale and Sheraton are used like those of countries. In many cases it is absolutely impossible to connect the description of a particular plate in the index with the plate itself bearing that number.

The very title of the book is ungrammatical and amateurish—*Ancient Furniture and other Works of Art, illustrative of a Collection formed by Vincent J. Robinson*, etc., etc.

Cleaning and Renovating Old Pewter

THE present craze for collecting old pewter must be my excuse for offering a few suggestions on the renovating and cleaning of same.

Many collectors prefer their specimens to retain that dull, leaden appearance indicative of old age, whilst others have a preference for polished and bright pewter. Be that as it may, the following remarks apply much the same to either case.

Old and neglected pewter often has its surface badly oxidized or corroded. The removal of this incrustation must be gradual and patient. To do this, first prepare a bath of soda crystals or borax as hot as the hands will bear, place the pewter in it and scrub with a hard nail-brush and plenty of Brooke's soap. Afterwards dry the specimen, and with a woollen pad scour the surface well with Scouree metal polish and petroleum until a surface begins to appear. Wash well in soap and warm water, and bring up the final polish with whitening and water.

Greasy substances should be avoided in the final polishing if a lustrous finish is desired. Spirit polishes and all polishes containing fatty matter deaden and dull the surface. Above all, never revert to emery cloth or sand-paper, or, in fact, any severe treatment. Patience, perseverance, and plenty of elbow grease is all that is required, unless the specimen is past renovating.

Re-facing, *i.e.*, placing the dish in a lathe and turning a fraction of the old surface off by means of a tool is to be condemned. So also is the practice of having the edge and rim of the dish "milled" or "grooved." Specimens of old pewter often have grooves round the rim, and occasionally the edge is milled, but this in old work is part of the original design, and as such is to be admired.

Dents or hollow places are very common in dishes; often the specimen has got sadly out of shape. The removal of these "dents" and the restoration to the original symmetrical form may be achieved without very much labour.

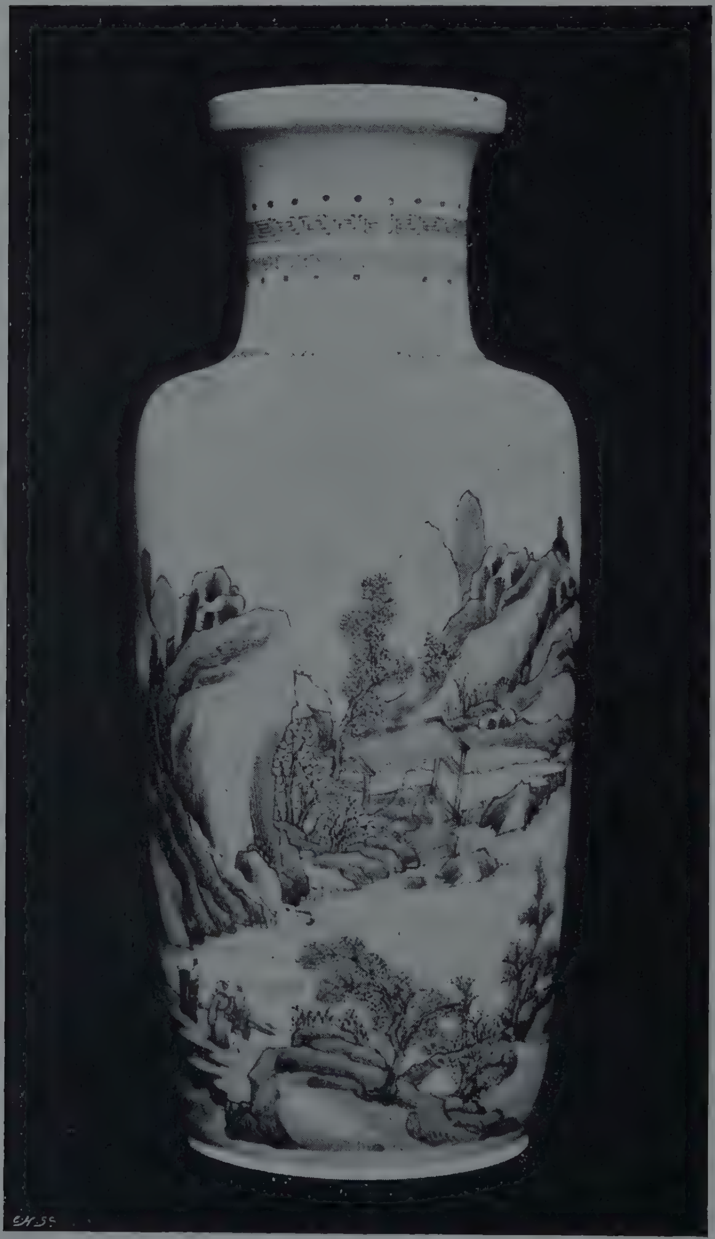
Pewter being a more or less soft metal will not stand heavy or concentrated blows, or the specimen will become uneven in thickness, will bulge, and the shape altogether alter. Therefore a hammering slab of thick leather, over an inch board, or, better still, a good-sized piece of sheet lead folded flat to about a quarter of an inch thickness is the best thing to work on. A wooden mallet, with the face protected by leather, having a perfectly flat surface, and a plumber's round-faced mallet are generally all that is required, with two or three pieces of round timber of varying thicknesses to get into the curves and swells.

Knife marks and deep scratches it is as well to not attempt to eradicate. These will gradually work down with continual cleaning, and are not in themselves a great eye-sore.

Above all, never have recourse to severe treatment; for although you may remove the corrosion and dirt with little labour, it must not be forgotten that it will require double labour to obtain a good surface afterwards.

"Chinese Porcelain," by W. G. Gulland

MR. GULLAND appears to possess a thorough and practical knowledge of the art of quotation. With copious extracts from some fifteen authorities and the assistance of four hundred and eighty-five illustrations in line and half-tone, he presents a volume of 270 pages of very readable and impartial matter, scrappy of necessity—such a method is bound to give a patchwork effect—and occasionally, it must be admitted, a trifle ungrammatical, as in such a statement as this:—"The paintings of shagreen vases is generally fine, but always crude;" but the book is undeniably useful, touching lightly as it does on the history of Chinese art in general and detailing that of ceramic art in particular. It gives illustrations of many of the best known pieces in the famous Salting collection, with graphic description of the colouring in each case, so accurate and graphic indeed that a little imagination almost supplies the one need of the book—coloured plates. Take an instance most of us can appreciate: I suppose there is no collector of Chinese porcelain within fair reach of the South Kensington Museum who has not seen, admired, and coveted Mr. Salting's beautiful rectangular vases, a full page half-tone reproduction is given of one of them, which, while adequately conveying the proportion and design, utterly fails to suggest the vivid, harmonious colouring of the original, but the text comes ably to the rescue—" The sprays of prunus blossom hang from neutral-tint stalks, on one of which perches a canary-coloured bird with green wings. The green with which the vase is coated over the black can be seen at the joo-e heads on the shoulder of the piece. In this instance the black is relieved by a white margin at the edges, which is not unusual in the rectangular shapes, but most of the pieces in this section *(Famille Noire)* are entirely covered with black."



A KANG-HE CYLINDRICAL VASE WITH FLANGE LIP
HEIGHT, 17¾ INCHES
From "Chinese Porcelain," by W. G. Gulland

By permission, we reproduce two of the illustrations in the book, both interesting of their class. One, the yellow bottle, is very beautifully coloured, as the description again leads one immediately to judge—" Decorated with two green lions, one with blue face, back and legs, maroon streak on breast; the other with maroon face and legs; both have white eyes. The base is recessed and coloured like the vase, but the bottom of the stand is unglazed. The lions seem to have been engraved in the paste. They are here called lions for want of a better name. They may be intended for Dogs of Fo, the more so that lions are generally represented playing with a ball."

That Mr. Gulland's compilation is appreciated is abundantly clear from the fact that Messrs. Chapman & Hall have published a second edition of it.

Book Notes

Dr. Wright, of the *Dialect Dictionary*, has a poor opinion of the Shakespearean editor. He deprecates the revised text as full of corruptions and perversions, and takes his stand on the first folio. But what of the first folio? Twenty thousand has been thought by many to be a more than moderate estimate of the number of errors in the text. Craik remarks that they are so frequent and so gross that " it is impossible they could have been passed over—at any rate in such numbers—if the proof-sheets had undergone any systematic revision, however rapid, by a qualified person." Though, by-the-way, some of those blunders are delightful; thus, in *Much Ado about Nothing*, witness the stage direction, Act II, Scene 2: " Enter Prince, Leonato, Claudio, and Iacke Wilson." Jack Wilson took the part of Balthasar. The names of other players appear in the same way. No doubt they were set up from acting copies of the MS.;—perhaps no others were available. There are other errors which are more embarrassing and less entertaining. Verse is printed as prose, prose as verse. Sentences come to a full stop in the middle, the stop is followed by a capital letter. Speeches are put into the mouths of the wrong characters; whole lines are transposed, whilst the punctuation throughout can only be described as atrocious.

No bookseller but has a fine contempt for the bibliographer who is not a bookseller, especially in the matter of values. But are not booksellers themselves sometimes a little arbitrary in the adjustment of prices? I looked up the first edition of a book the other day in three catalogues. In each case it was described as "a nice copy, in the original cloth," yet in the first catalogue it was priced at two guineas, in the second one pound seven and sixpence, and in the third seven and sixpence only. I have a respect for the collector with a conscience, so I will not say which copy I bought.

I remember a collector with a conscience. He had bought a book, for a few pence, from a lady who kept a marine store, and as it was "out of his line," passed it on to a friend for some pounds. His conscience troubled him; he could not sleep of nights; so he called upon the lady again, proposing to make her an offer of one half of his gains. He did so. She expressed her indignation. I am not quite sure, at this distance of time, what she thought her share should be, but I know it was not less than three-fourths. She would have done better to have closed with the offer first. It was not repeated.

There is a well-known proposition to the effect that this is an age of specialisation. It grows so more and more. You know the story of Lord Spencer, of Althorp Library fame. His lordship went into the shop of a dealer in objects of art. His lordship gave two guineas for a piece of pottery, and set it in a high place, till one day a connoisseur in china called upon him and suggested that, at the price, the marmalade might well have been included! The obvious moral, of course, is to beware of marmalade pots! Joking apart, however, the story wants bringing up to date, somewhat in this style. Mr. Blank, the well-known Dickens collector, bought for five shillings the other day a copy of Shelley's *Posthumous Fragments of Margaret Nicholson.* Mr. Blank exulted exceedingly, until one day he received a visit from an eminent Shelley expert, who informed him that the book was a reprint, and worth—just about what he gave for it.

A YELLOW BOTTLE, $11\frac{3}{4}$ INCHES HIGH, WITH LIONS (OR PERHAPS DOGS OF FO) ENGRAVED IN THE PASTE
From "Chinese Porcelain," by W. Gulland

The marmalade pot, which stands for "the thing that is not," is a common incident in everyone's career. Which of us has not hugged some treasure to his bosom for an hour, only to find disillusionment? There are so many more wrong editions than right ones—so many more reprints and reproductions than originals. But why be unhappy about it? These are the milestones along the path of progress. Nevertheless, most of us show, and will doubtless continue to show, a becoming reticence as to our bad bargains. They are either hidden away in the garret or were forthwith committed to the dust-bin. A friend of mine takes yet another course. He gives them to those of his friends who are not virtuosi. They afford them much gratification, and the parting with them restores his peace of mind. But there is a more excellent way—to retain them. What splendid object-lessons they afford. That, however, I am well aware, is a counsel of perfection.

How far is a bookseller—or, for the matter of that, a private collector—entitled to "make up" a book? Is he entitled to make it up at all? It is a nice question in ethics, and gives scope for a wealth of casuistry. You have a copy of the first edition of a book, wanting some leaves. The only difference between the first and second editions is in the title-page. Is it permissible to make good the defect with leaves taken from a second edition? There are modern books which lend themselves to a still bolder course of treatment. Both type and paper are easily matched. All the collector or bookseller has to do is to call in a printer;—insert the leaves, and the thing is done—so done that not even an expert could detect it. That is the extreme of making-up, but it is common enough. Of course instances might be multiplied indefinitely. A wrong title-page makes way for a right one. The cloth covers of this copy are soiled; the contents of that one are defective, but the cover bright. What so easy as to substitute one cover for the other? And so forth. It is as well, perhaps, to leave the ethic of the matter where we found it. Maybe we would rather have our first editions as they came from the printer. Since that is impossible, a made-up copy serves our need very well, especially as we are none the wiser.

There are two points of view from which the book collector appeals to the popular imagination. The first is when the newest millionaire "goes one better" in the matter of price than has ever been gone before. Record prices, whether for books or racers, are equally awe-inspiring. And the millionaire has so much to spend, poor man, and might spend it to worse purpose. The second is when a paragraph goes the round that a collector—he is invariably veiled in anonymity—diving into the fourpenny box has brought up some pearl of great price. These are the passing triumphs of the collector when the great world without becomes aware of him, and sympathises, though quite imperfectly, in his pursuits. For the primary aim of the collector is, of course, to buy neither in the dearest nor in the cheapest market, but to acquire the thing his soul longs for.

The bookseller's suavity is unimpeachable; his information succinct and to the point. The Lackingtons and Lemoines, the Guys and the Gents, of the past, have no prototypes except in remote provincial towns, where tradition dies hard. The catalogue of the modern bookseller is the index of his mind. He is a man of business first, a man afterwards. One does not accept the new attitude, correct though it be, without a sigh of regret. I cannot say with what delight, therefore, I read lately in the catalogue of a well-known bookseller.

> *No Copy To Beat This!*
>
> SHELLEY, P. B., ST. IRVYNE, OR THE ROSICRUCIAN, a Romance, by a Gentleman of the University of Oxford, FIRST EDITION, 8vo. Price £55.
>
> One of the very earliest and rarest of Shelley's Works; a SUPER-EXCELLENT copy.
>
> A copy of "Zastrozzi," the only other romance of Shelley's, recently sold, certainly in fine, uncut state, BUT NO FINER THAN THIS, for £150—a record price. I have had several copies of "Zastrozzi," 3 or 4 uncut, and also several of the SECOND Issue of "St. Irvyne" (1822, not stating that it is not the First Edition); *but this is the earliest of a genuine* FIRST EIDTION *passing through my hands.* If "Zastrozzi" of 1810 be worth £150, pray why should I not charge £149 for the "St. Irvyne" of 1811? I answer the question by saying that booksellers are possessed of consciences, detractors notwithstanding.

I have deleted a little that was not essential, but followed the capital and italic letters of the original text. Let Calumny beware!

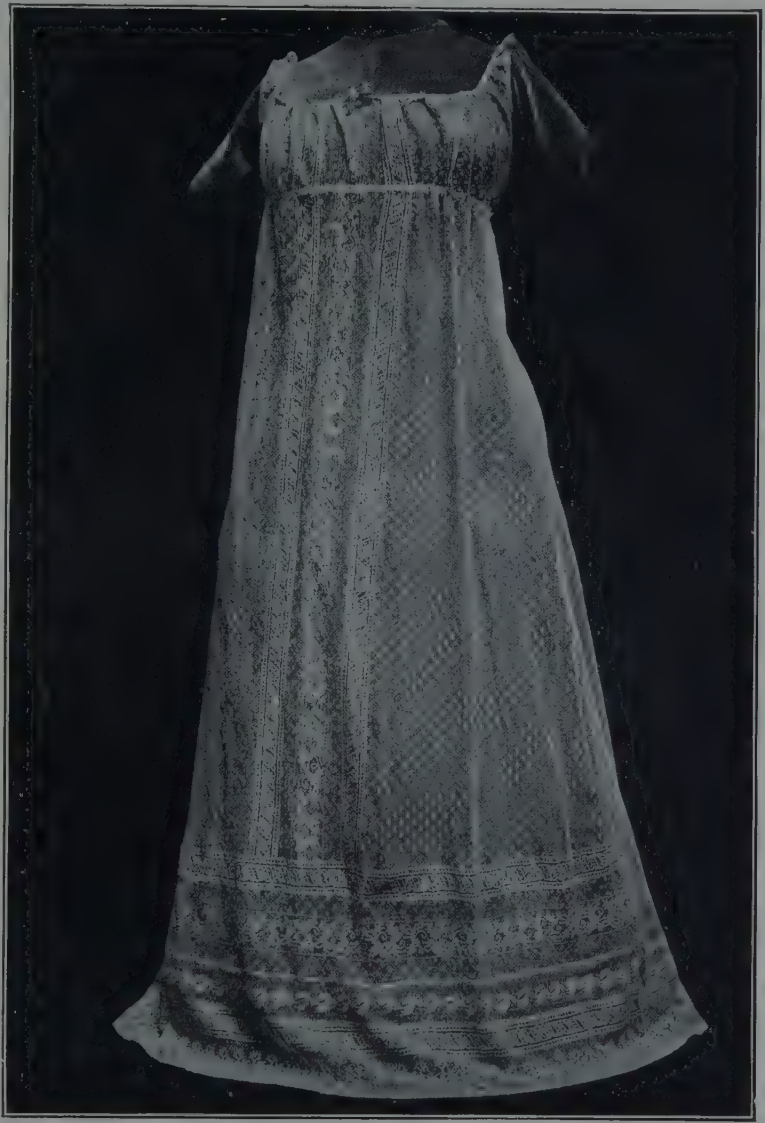
Count Olivarez by Velasquez

THE equestrian portrait by Velasquez, which forms the frontispiece of the present issue of "THE CONNOISSEUR," represents Count Olivarez, who was one of the first of Velasquez's patrons. It was due to his efforts that the artist obtained, in 1623, a sitting for his first portrait of Philip IV. Count Olivarez was for many years one of the most influential men at the Court of Spain, until he fell into disgrace in 1643. Of the many portraits of the same sitter by Velasquez, one is to be found in the Wallace Collection, whilst another rendering belongs to the Marquis of Lansdowne, at Bowood, Calne. The latter was formerly in the possession of Don Manuel Godoy. The picture here illustrated is in the Prado Museum in Madrid.

A Lace Dress

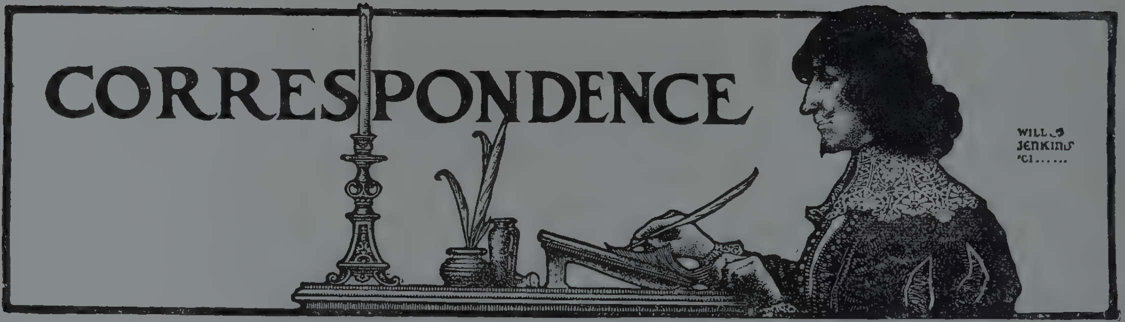
The illustration we give is of an original empire dress made entirely of Lille lace. The straight, stiff edges of the design, so seldom seen now except in insertion laces, are characteristic of the old Lille laces. These straight edges are rarely met with now, because the more flowing Mechlin designs replaced them. The semé, or powdering of dots, which in this case are ring dots, was introduced at the end of the eighteenth century. This hand-made net is as valuable as the more ornate sections, and it is for its special beauty and clearness that the Lille workers were famous. The *fond simple*, as it was called, is made by twisting two threads round each other on four sides, and the remaining two sides of the hexagon were formed by the simple crossing of the threads over each other.

The bobbin lace of Lille was described as early as the sixteenth century, when lace making was already an important industry in the Netherlands, of which Lille then formed a part. It would be interesting to know the history of this fine piece; possibly it was smuggled into England at the end of the eighteenth or beginning of the nineteenth century, when it was computed that one-third of the productions of the Lille bobbin-workers were run into the British Isles. Possibly some beauty at the court of Napoleon wore the graceful little gown.



AN EMPIRE DRESS MADE OF LILLE LACE

The bodice measures barely five inches in depth; the skirt, which is slightly gored, from waist to foot, 44 inches. The whole dress is in the most perfect state of preservation, not a thread being worn nor broken. The fastening is at the back, which is 2½ inches longer than the front breadth. The dress was sold to the owner as a baby's robe, the dealer having doubtless been misled by the shortness of the waist. A glance at the size of the arm-holes and waist measurement, however, convinces one that it is a far more interesting relic.



CORRESPONDENCE

ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must first write to us, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent to us.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and all objects should be registered.

N.B.—All letters should be marked outside "Correspondence Department."

C. S. (Kettering).—Finder's *Gallery of Beauty*, published in two vols., 1849, containing 73 plates, value 30s.

E. A. E. (Liverpool).—*Letters Addressed to His Royal Highness the Prince*, by Voltaire, printed in Glasgow 1769, about 5s.

M. A. E. B. (Maidstone).—The price of the print has not been altered by our article.

JACOBS (Brighton).—The Hoppner miniature is a modern copy; no special value. Miss Bingham has been taken from the original plate after it was worn out and the modelling gone. It has been re-touched, and is a bad state; probably worth £5 to £10.

E. (Whitby).—James I. gold Unite worth 25s.

W. A. H.—William Turner, an English landscape water-colour painter, born 1789. Two of his water-colours are in the Kensington Museum, but his oils are not well known.

T. W. (Leeds).—The Messina water-colour studies and the Neapolitan body colours were produced as a regular industry. The value depends upon finding a purchaser.

F. Z. (Jersey).—Difficult to give an opinion on paintings from photos; why not send them?

E. S. D. (Kilburn).—You will find a list of firms who value antiques in our advertisement columns.

S. F. (Shrewsbury).—We can advise you where to get the Stuart needlework repaired.

A. G. N. (Reading).—Your painting is not worth the cost of restoration.

A. C. (Newcastle-on-Tyne).—The teapot is probably oriental, and the arms added since. Try the Heralds College.

W. B. B. (Woking).—Your jar is Derby, the others recent Berlin manufacture, and not of much value. Old Berlin is very valuable.

W. U. (Stockton-on-Tees).—Delignon, a French engraver, died 1804. De Launay died 1814, and engraved several well-known pictures. This is not one of them, and they are only of value in proof state.

L. C. B. (Weston-super-Mare).—Your plate is probably Bristol, but of no special value. The *Fox and Hare Hunting*, *Breaking into Cover*, and *In Full Chase* are valuable if condition and state are good. The dinner-service is evidently oriental; they used many apparently European marks. Must be seen like the prints for definite opinion.

G. D. B. (Loughborough).—The date of your spoon is 1675. Its market value, at about £2 10s. per ounce, is probably about £5.

SMIVILLE (Darwen).—As far as we can distinguish from the rubbings, your pewter plates date from the end of the seventeenth to the beginning of the eighteenth century. They should be worth, the small plates from 4s. or 5s., and the large from about 10s. apiece.

F. D. J. (Douglas).—The chair of which you send a drawing dates from the end of the seventeenth century, and its value is about £4.

H. S. (North Devon).—Piranesi's *Views of Old Rome* are fairly common, and not much sought after. The engraving by Ellis is of no value. The painting is probably good, and might be worth between £30 and £40.

MRS. WHITE (Clapham).—The oriental cup may be valuable, but must be seen. The value of the Chamberlain Worcester cup depends upon the period. Your description makes it seem not the best. Could not give its history.

M. B. (Clunter).—We do not think your painting is by Rubens from the photo. It should be seen for definite opinion.

F. E. S. (Southport).—Impossible to judge of painting from written description. Bronze picture probably of little value.

W. R. S. M. (Liskeard).—Varnish can be removed from oak furniture by spirits, but an amateur may damage tone and colour. We can recommend a firm for this.

J. H. (Clevedon).—Coloured engravings by Barnard after G. Morland. Should be valuable if in good condition.

H. D. (Coventry).—Engraving valueless and difficult to sell.

J. K. (Cork).—Morland's *Shepherds Reposing*, coloured mezzotint, if old with full margin, fetches good price. Much depends on condition.

H. M. (Keswick).—We cannot advise from photo of chair whether the thirty dealers are making fair offers. Accept the highest bid. Chair, £2; cupboard, £15 to £20; corner chair, £4, judging from photo.

J. T. G. (Hartlepool).—Hogarth's engraving, little value. Andre Pozzo's *Rules of Perspective*, particulars not sufficient, but not likely to be of value. *History of the Devil*, printed by Durham, may be of small value; depends on contents.

J. E. H. (Reading).—*Portrait of Albrecht Dürer*, if an original of value; there are many reproductions. This also applies to two Rembrandt etchings; 3, 4, 5, no special value. *Marie Antoinette*, 3 ins. × 2½ ins.; too small to be of much value. Leigh Hunt's *Book for a Corner* was published 1849; the autograph to the Right Hon. J. B. Macaulay adds immensely to the interest. *Magna Charta*, not enough particulars. Raleigh's *History of the World*, 1614, first edition, £3 to £4. *Through the Looking Glass*, first edition, 8vo, five illustrations; about 30s. Send to Messrs. Hodgson or Puttick & Simpson.

N. V. L. (Rathgar).—Thos. F. Dibdin's volume, dated 1804, worth from £4 to £5, as far as can be said from particulars.

D. M. C. (Streatham).—Camden's *Imperial History of England*; collectors have revolted against these old folios, unless of early date and rare. Yours is a late folio, and probably unsaleable.

R. (Florence, Italy).—There was no *edition de luxe* of Tasso's *Gerusalemme Liberata*. You have been misled by the margin. Worth about £1.

C. J. D. (Notting Hill).—Paul Bril, 1554, had a style founded on Titian, but sufficiently original to be considered his own. His landscapes are in all the great continental galleries. Your small painting on copper must be seen for an opinion. Gottlieb *Flower Piece* on canvas, quite unknown; probably of no great value.

Correspondence

J. C. W. (Malton).—*Roderick Random*, only original edition, 1748, only of value if uncut; yours is 5th. First edition of the *Spectator* in 1739; yours one of the many later, and seldom exceed 8s. to 10s. Burns' *Works*, first edition, 1786; yours 1829, value nil. Rapine's *History of England*, unless in five vols. and dated 1732 or 1743-47 worth a few shillings. *Cries of London* are valuable if complete in fine state and original, but there are many copies.

Norwich.—Engraving by Cordon after Singleton, probably not much value.

E. J. G. (Oldham).—List of Japanese artists, try Kensington Museum handbooks.

W. C. T. (Camden Square).—The sporting prints are saleable, but prices depend on condition.

F. S. W. (Skipton).—Chair may be worth more; difficult to judge from photo.

N. K. (Reval).—*Citizens' Retreat*, coloured print by Ward, valuable, if old; but there are many copies. The classic engravings, nominal value.

E. H. B. (Westminster).—We have sent you name of firm to restore lacquer.

Cranford (Devon).—Plaque purchased from old Dutch house from tracing does not appear to be of special value.

T. H. (Penrith).—Panels of tapestry, apparently valuable; should be sent us.

W. F. (Rottingdean).—We give values of engravings, but this would, of course, only be for originals in fine state: *Angelica Kauffman*, £22; *Thalia*, 7 guineas; *Viscountess Bulkley*, 5 guineas; *Mrs. Fitzherbert*, probably valuable; the French School, only nominal. Accuracy can only be secured by examination.

M. N. M. (Hessle).—No monetary appreciation exists for your lovely prints.

E. N. J. (Farnworth).—Charles II. Maundy coins worth 1s. each.

J. G. (Dublin).—The painting on oak panel does not appear of special merit; impossible to form opinion unless seen.

Mrs. G. (Mid Lothian).—Your porcelain would seem to be Lowestoft. Try seccotine for repairing, and decorate with gold powder mixed with size to cover the cracks.

E. C. G. (Ledbury).—Pewter flagon about 15s.; mezzotint, by Frye, about a guinea. Who published the book, and date?

N. B. (Newark, Balderton).—The etching, *Henrietta, Viscountess of Duncannon*, drawn by Lavinia, Countess Spencer, etched by Bartolozzi in the original, very fine, would fetch from £5 to £10, but there are many copies about.

S. R. F. (Exeter).—From the photographs sent it appears the bedstead is seventeenth century, and it might fetch between £50 and £100. We advise your advertising with us; owing to the very large circulation of The Connoisseur, it is sure to be seen by all persons interested.

S. H. S. (Barnstaple).—Engraving no special value.

F. V. N. (Jedburgh).—Harlow, painter. Meyer, engraver.

T. B. S. (Preston).—The vase, of which you send photo, is probably an Oriental piece, Dresden always has two crossed swords at the base.

C. F. G. (Crookstown).—*Tour of Dr. Syntax*, good condition, 50s. Engraving, no special value.

C. W. P. (Croydon).—As the works of this painter differ considerably in quality, it is difficult to give even a general idea of their value. We would be surprised if your picture fetched half the amount you say was once given for it.

A. M. H. (Capri).—Engravings by C. H. Hodges after Paye; of no great value. The one you refer to possibly worth £2.

H. H. E. (Preston).—A good book on antique furniture is by Fredk. Litchfield, and published by Truslove & Co. Most admirable, but slightly more expensive, is a book entitled, *The Chippendale Period of English Furniture*, by K. W. Clouston, published by Edward Arnold.

B. (Leeds).—The bust of Homer has always been popular for reproduction in bronze. A work as fine as you describe should be worth several pounds.

H. F. R. (Berkeley Square).—A list of valuable engravings can be obtained from Sale Prices, our supplement.

Mrs. C. (Surbiton).—Your piece is a modern copy of *Cape di Monti*, probably made in the last five years, and of course has merely nominal value.

T. R. (Lancaster).—Rosa Bonheur's *Horse Fair* is in the National Gallery.

E. A. (Colchester).—Chaffer's *Marks on Porcelain* is published by Reeves & Turner, Charing Cross Road, London.

C. H. (Duns).—Your vases are probably modern Sèvres, and if so worth from £5 to £10. If they were old Sèvres they would be worth £500. We cannot give you further information from the photographs.

J. V. D. (Amsterdam).—A first state open letter engraving of the *Godsall Children* fetched £231 by auction last year, but it is impossible to give an idea of the value of your print without an examination of its state and condition.

Marcus (Exeter).—Silver coronation medal of James II., as illustrated on page 172 of The Connoisseur, is worth about 7s. 6d. *Lady Hamilton as Bacchante* fetched £37, see page 266 July Sale Prices. Small mezzotints, Smith, Cousin, etc., of Reynolds, etc. If in fine state and original worth 10s. to £1 each, but there are many reprints.

T. B. (Wigan).—Shakespeare's *Songs and Sonnets*, 5s.; *Vagabondiana*, 20s.; *Art of the English Patten*, 25s.; *Journal kept by Richard Doyle*, 7s. 6d.

C. J. L. (Larne).—Miles Mason established his pottery at Newcastle-under-Lyne at the end of the eighteenth century. He was celebrated for his ironstone china, which was decorated in the bright red, green, and blue in the Oriental and Derby style, of which latter yours is evidently a type.

E. S. W. (Uttoxeter).—Oil painting of lady, which has been in possession of the Devonshire family. This must be seen for an opinion. Snuff-boxes and samplers of certain sorts fetch good prices, but written descriptions are useless for valuation.

F. B. G. (Gainsborough).—*Delia in Town*, at least £50 if a fine print. Half sovereign, Elizabeth, depends on the description; on page 62, January Sale Prices, one sold for £2 18s.; July number, page 274, another £4 12s. *The King and the Book*, first edition, 4 vols., post 8vo, cloth uncut, 25s.

Jos. H. Reale (Pittsburgh, U.S.A.).—The tapestry appears to be a copy of the engraving, *Weighing the Deer*, published by Messrs. Graves, of Pall Mall, and McLean, Haymarket; but evidently other figures have been introduced, as there are not thirty in it. It is not a portrait group of King Edward VII. and his friends.

D. S. S. (Tramore).—Cannot find a word anywhere of the artist.

A. S. E. (Cornwall).—Oil painting signed Giovani. There is no painter of this name whose work would be of great value, so the picture will sell on its intrinsic merit.

A. D. (Ireland).—The dish like the one mentioned in the Solon Collection, you say, owned by a poor woman, would be probably worth about £4 from the description.

C. H. (Hyde Park).—Your prints of Hogarth's *Rake's Progress* are incomplete, and therefore of small value. Advertise them in the Register of The Connoisseur.

H. W. H. (Sheffield).—Job Hold as an oil painter is unknown; the value will therefore depend on the artistic merit.

Schwartz (Ontario).—Pawson & Brailsford, Sheffield, issue a guide to old Sheffield plate at 2s.

A. D. (Harrogate).—Old French engravings. Can give no opinion without seeing them. *Sisters Frankland*: who is the engraver? *Marquis of Granby*, about £1. *Love Wounded* and *Love Healed*, about 15s. each. Engraving of Salisbury Cathedral, about £2 2s.

W. S. T.—J. Stokes exhibited in London in 1846. Henry Pigott never exhibited in any well-known gallery. Their pictures have no special value. Jacob Thompson (1824-36) exhibited frequently, but is not now fashionable.

R. T.—Can find no H. Beatty as having exhibited in London in Graves's *Dictionary of Artists*. T. C. Dibdin was a fine artist, and exhibited often, but his pictures not in demand.

A. E. W. (Southport).—Thos. Worlidge, born 1700. He abandoned painting and took to etching. *The Theatre at Oxford*, on the installation of the Earl of Westmoreland, appeared 1761, and contains many heads and figures, and is evidently your etching. Possibly £2.

Mrs. H. (Hitchin).—Caricatures by Banbury, *Propagation of a Lie*, 1787, and *Long Minuet as danced at Bath*. Pictures of the time—Gilray and Robinson each did one. *Installation Supper of the Knights of the Garter* (Gilray). *The Prince's Bow*; there are several; Kingsbury has done the best known. *A Cotillon*, after Nixon.

F. R. (Plumstead).—The picture is a copy of a Dutch master, but has no special value. Books trifling value.

H. W. (Gorton).—Anton Gryef's pictures do not fetch much, the value depending upon the condition. The portrait of Archbishop Herring is worth about £8.

W. C. T. (Camden Square).—The sporting prints in your list have some value, but a purchaser is difficult to find.

P. (Emsworth).—Your brooch is modern enamel on copper, about £2.

F. J. C. (Luton).—French Assignat and dollar bills no value.

A. M. (Guernsey).—Your description of embroidered cap is insufficient for identification. Examination of the article would be necessary.

W. H. C. (Ashurst).—It is difficult to tell the state of prints by a written description. If you will forward them to us we will have them examined and valued.

E. K. (Newbury).—Through our change of offices we cannot trace your question as to Maitland's *History of London*. We shall be pleased to make enquiries if you will let us know the nature of the question, and if you will send the miniature we will examine it for you.

Baroness G. (Jersey).—We have discontinued the French edition of The Connoisseur, as we find the edition here supplies our friends sufficiently. With regard to your questions we will deal with them in the course of the month.

E. M. (York).—We cannot tell the value of glass goblets with Nelson's funeral engraved upon them without seeing them. The engravings printed in colour and without margin and in good condition are probably worth about £2 2s. We cannot trace the engraving *King of the Gipsies* and *The Fortune Teller* unless the name of the engraver is given.

E. M. (Rochdale).—We have placed your collection of bank notes in the hands of a collector, and will probably communicate with you as to their value and literary interest by post.

A. F. (Brighton).—The prints brought from South Africa may be valuable. If sent in accordance with our conditions we will investigate and report.

A. F. (Carlton Club).—Your thirteen *Cries of London* are probably reprints. We shall be pleased to investigate this for you if they are sent here in accordance with our rules.

W. J. K. (Watford).—Your Wedgwood teapot appears to be of interesting design, but it is impossible to tell its value unless we see it.

S. B. (Bromwich).—It is impossible to give a definite valuation of your china from the description. You had better forward some specimens to us under our conditions.

E. A. (Newton Heath, Manchester).—Your old Breeches Bible has a certain value, but this depends upon the condition.

G. P. D. M. (Croydon).—It would be better to send your oil paintings, aquatints, and engravings to us for valuation. Your plan of weeding inferior objects out of your collection and replacing them by paintings whose authenticity is guaranteed is strongly to be commended.

C. L. (Doncaster).—It is impossible to tell the value of your Greek vase from a photograph, as it may be a modern reproduction. It is necessary to have it examined by an expert.

E. R. W. (Altrincham) and W. R. (Bradford).—We hope to be able to announce some information about the book on pewter marks at an early date.

E. W. M. (Northampton).—If you will send the Crown Derby vases to our new offices, 2, Carmelite Street, E.C., we will give you an expert opinion on them promptly. The much larger space at our command will prevent the delay which has previously occurred in answering correspondence.

A. B. C. (Great Yarmouth).—With regard to your query about *Field Marshal The Duke of Wellington*, engraved by Samuel Cousins, proof before selling proof is marked in the lists as £38. Boys, at 11, Golden Square, seems to have published it on behalf of Cousins, and we do not find Henry Cousins on the lists of well-known engravers. We should, therefore, have to see the engraving to give a more definite opinion.

C. J. A. (Suffolk).—We have advised you of a firm to repair your inlaid brass work-table.

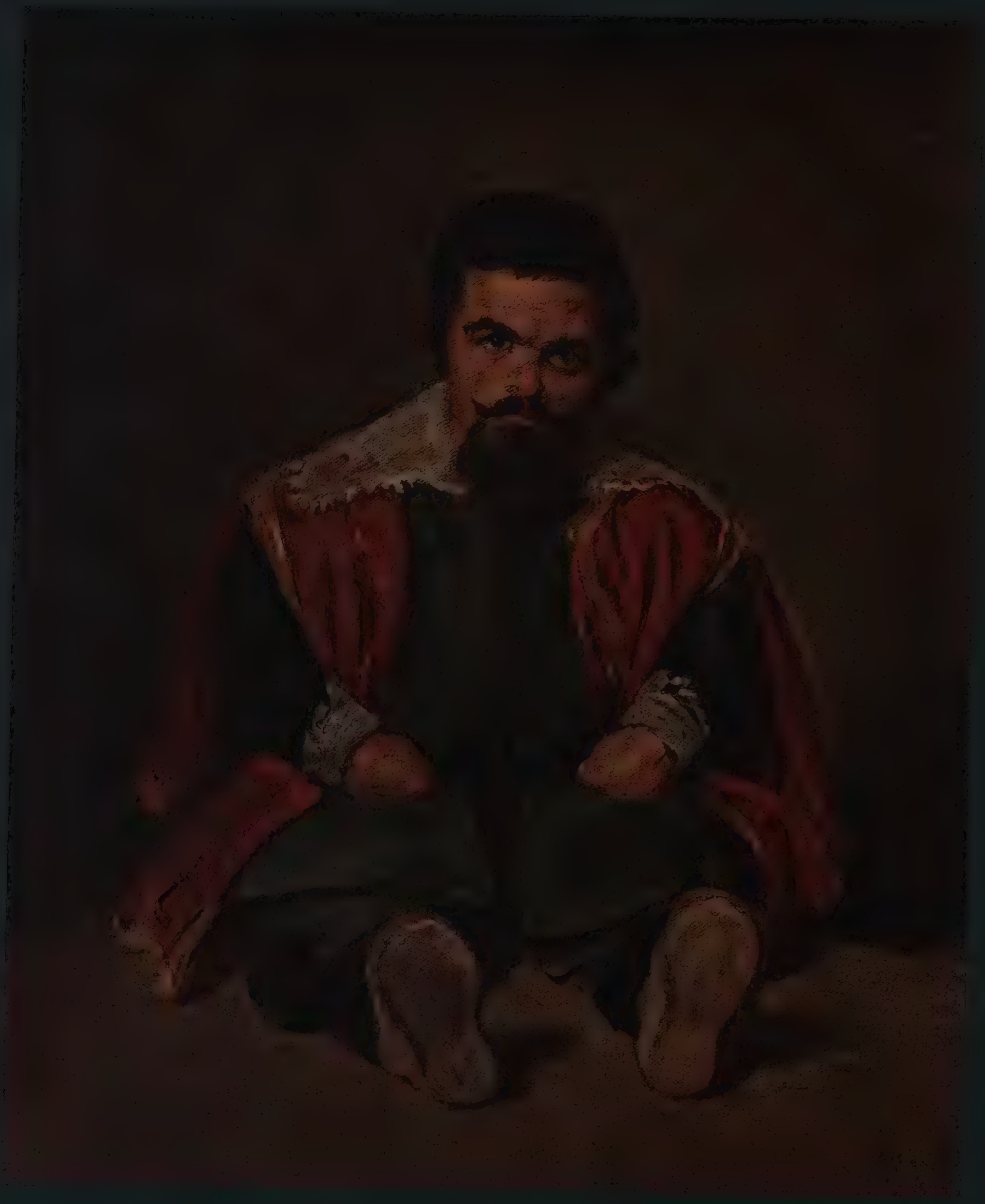
E. F. C. (Glengariff).—Your cloisonné jar seems to be something like the price you mention, £8. The two large Worcester jars are probably worth £6. Your pewter sugar basin from your description would probably be worth £3. Your Sheffield plate would seem to be of the Queen Anne period, and worth probably £2. It is impossible to give you an exact opinion from a written description, but if you like to send us them in accordance with our conditions, we will obtain expert opinion. The sale rooms will not open until November, and you will see from our supplement, Sale Prices, a list of the principal auction rooms in London.

The Editor of
"The Connoisseur."

Dear Sir, *August 27th*, 1902.

I should like to call your attention to a picture in the National Gallery (No. 1289), ascribed to Albert Cuyp. I think it is a great mistake to allow it to pass for a Cuyp. The artist who painted it was not born until sixty or seventy years after Cuyp's death. It does not agree either with the engraving, which is in the British Museum, or Smith's Catalogue; in fact the paint is too new for Cuyp. I think some of the great experts should be able to find it out, and not leave it to a person in the country.

I remain,
Yours truly,
C. Eastwood.



Notable Collection

PORTRAIT OF SEBASTIAN DE MORRA
By Velasque
In the
Prado Gallery, Madrid

T[illegible]

[illegible] has [illegible] Lo[illegible] [illegible] the [illegible]

[illegible] an anywhere else in [illegible] art students, and [illegible] with- [illegible] how to [illegible] pictures, [illegible] the very great [illegible], so [illegible] rs as they ma[illegible] here in the [illegible] public ga[illegible]

[illegible] Here [illegible] as if he had been a [illegible] can be [illegible] here [illegible] for more than a local reputa- [illegible] and the Santa Croces can be known [illegible]

[illegible] ry of masterpieces. The Academy is rich [illegible] by little known painters, some of whom [illegible] re names were it not for signed pictures [illegible] this gallery. Among its treasures, [illegible] no means its very greatest treasure, [illegible] *Sebastian*, in [illegible] period.

[illegible] or Morelli left to the [illegible] er collections in such [illegible]

[illegible] works enables [illegible] ourselves [illegible] what [illegible] to the study and [illegible]

[illegible] the interest of an [illegible] It was the [illegible] devoted a long life to the [illegible] painting. Its value is not [illegible] of extraordinary master[illegible] although it is [illegible] lacking [illegible] the fact that it has excellent [illegible] Italian schools, and of a great vari[illegible] these schools. All [illegible] as much as [illegible] a collection should be studied [illegible] wishes to appreciate it, and it is in this way, therefore, that I shall speak of the various pictures. If I venture to differ in certain points from Morelli himself regarding the attribution of some of the pictures, I am enabled to do so only because he put the study of Italian [illegible] on so firm a foundation that, in the decade that has elapsed since his death, further study pursued on his own lines has led to greater accuracy in detail, and to a clearer perception of the exact outlines of each artistic personality. It is thus easy for us, his followers, at times to see clearly where the founder of the method had to grope dimly.

The gallery has been admirably hung by Signor Gustavo Frizzoni, the well-known connoisseur and author of a masterly work upon the Italian painters in the National Gallery. He has also published a splendid volume on this collection, no less valuable for its text than for its illustrations. The collection [illegible]

[illegible] for the purpose. Three splendid terra-cottas, genuine works by masters no less famous than Jacopo della Quercia, Donatello and Benedetto da Maiano, [illegible] attract one's attention on first entering that [illegible] naturally turns [illegible] from them to their [illegible] artists, the [illegible] painters.

The earli[illegible] picture of note is a small [illegible]

Notable Collections

THE MORELLI COLLECTION AT BERGAMO

BY BERNHARD BERENSON

To those travellers who take something more than a mere tourist's interest in Italy, Bergamo has always been one of the most attractive of towns. Lovers of landscape will find few things more charming than the views of the mountains and the Lombard plain from the citadel or from the avenues on the ramparts. It is the most picturesque, too, of all the Lombard towns, full of quaint bits of characteristic architecture, which are arranged as if meant to be etched. In the narrow streets of the Upper City there are fewer reminders of Manchester and Berlin than anywhere else in Italy, unless it be Venice or Siena. Art students, and those who, without being students, know how to enjoy pictures, rarely find, outside of the very great museums, so many splendid paintings as they may see here in the churches and in the public gallery, not to mention the remarkable private collections in the town. Here Lotto and Tiepolo painted their masterpieces. Here Moroni is almost as common as if he had been a town photographer. Cariani can be studied here only, and he deserves far more than a local reputation. Previtali and the Santa Croces can be known nowhere else, and they have a place in the history of Art, even if space is too scant for them on the walls of a gallery of masterpieces. The Academy is rich in works by little known painters, some of whom would be mere names were it not for signed pictures existing in this gallery. Among its treasures, although by no means its very greatest treasure, is Raphael's *St. Sebastian*, the happiest work of his Peruginesque period.

The collection which Senator Morelli left to the Academy supplements the former collections in such a way that nearly the whole of the Italian art of the fifteenth and sixteenth centuries can now be studied in characteristic examples at Bergamo.

After all that has been written about Senator Morelli, there is no need to add anything further about him. The translation of his works enables English readers to judge for themselves what unparalleled service he has rendered to the study and the criticism of Italian Art.

His collection has more than the interest of an ordinary collection of good pictures. It was the laboratory of a specialist who devoted a long life to the scientific study of Italian painting. Its value is not so much in the number of extraordinary masterpieces that it contains, although it is not lacking in masterpieces, as in the fact that it has excellent examples of all the Italian schools, and of a great variety of painters in these schools. All this is as much as to say that such a collection should be studied historically, if one wishes to appreciate it, and it is in this way, therefore, that I shall speak of the various pictures. If I venture to differ in certain points from Morelli himself regarding the attribution of some of the pictures, I am enabled to do so only because he put the study of Italian painting on so firm a foundation that, in the decade that has elapsed since his death, further study pursued on his own lines has led to greater accuracy in detail, and to a clearer perception of the exact outlines of each artistic personality. It is thus easy for us, his followers, at times to see clearly where the founder of the method had to grope dimly.

The gallery has been admirably hung by Signor Gustavo Frizzoni, the well-known connoisseur and author of a masterly work upon the Italian painters in the National Gallery. He has also published a splendid volume on this collection, no less valuable for its text than for its illustrations.* The collection fills two rooms in the Academy, especially arranged for the purpose. Three splendid terra-cottas, genuine works by masters no less famous than Jacopo della Quercia, Donatello, and Benedetto da Maiano, so attract one's attention on first entering that one naturally turns at once from them to their fellow artists, the Tuscan painters.

The earliest Florentine picture of note is a small panel (No. 10), *The Dead Christ*, by Lorenzo Monaco, who was the elder contemporary of Fra Angelico and the precursor of Fra Filippo. There is nothing here by Fra Filippo himself, but a pupil of his, Pesellino, is well represented by two original works and a contemporary copy of a third—a fair proportion, considering that there are barely nine or ten other pictures by him in existence. If No. 36 were an original, it would be the earliest of the three pictures here ascribed to him. The subject is *St. Francis and St. Jerome* in a rocky landscape. The feeling is simple, almost to childishness. The colouring is bright and transparent, and the little clusters of lilies and roses springing from the rock are painted with a sense for the texture of the petals rarely found in the Florentines, even of fifty years later. The colouring, however, is far too bright and flat, the modelling too crude for Pesellino himself, and something in the expression, in the folds, and in the tone betrays clearly the hand of a minor Florentine, who indeed spent a good deal of his time copying the works of Pesellino and his followers. This was Pier Francesco Fiorentino, a painter now beginning to be well known and highly appreciated, but who had not yet emerged above oblivion in Morelli's lifetime. Pesellino's original of this little work has been identified in a picture in the Lindenau Gallery at Altenburg. The other two pictures (Nos. 9 and 11) are of a riper and daintier kind. The cassone panel representing the story of Griselda is one of the most charming works of the early decades of the fifteenth century. Except for its peculiar grace and elegance, it could scarcely be distinguished from such a Fra Filippo as the *Adoration of the Magi* at Richmond, belonging to Sir Frederick Cook. Morelli himself speaks of it as "one of the most attractive stories this refined, gifted, and delightful chronicler, Pesellino, has left us." No. 11, a *Florentine arraigned before a Judge*, lacks the fairy-tale charm of the Griselda panel, but is superior in its feeling for form and in its craftsmanship.

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* *La Galleria Morelli in Bergamo.* Bergamo, 1892.

A far more famous pupil of Fra Filippo, Sandro Botticelli, is also represented here by an extremely interesting work. The study of Botticelli is made hard because of the great difficulty there is in fixing the dates of his pictures. He changes so little in style as he goes on that we have few indications to guide us. But as early as 1480 he seems to have fallen under the influence of his younger contemporary, Leonardo da Vinci. This shows itself in his grouping, and in a passion for movement so great as to lead him sometimes to exaggeration. It seems to have grown upon him with age, and perhaps the most probable chronology of his works attainable is to judge of their respective dates by the movement in them. From this point of view the *Story of Virginia* (No. 25 of this collection) must have been done at very nearly the same time as the *Nativity* of the National Gallery, dated 1500. There is obviously too much rush in this picture, but that is more than made up for by the fact that every figure is really alive and playing a part in the drama. The episode of the horsemen crowding together in the middle is almost as Leonardesque as Leonardo himself. The plans are kept with great exactness, and give the effect of real space in a way that is rare in a Florentine master. The colouring must once have had something of the glow of old mosaics, but the panel is unfortunately far from well preserved. One could wish to see hanging beside it its *pendant*, now belonging to Mrs. Gardner, of Boston, representing the *Burial of Virginia*. The other two pictures ascribed to Botticelli can no longer be left undisputed. No. 29, a *Salvator Mundi*, is certainly very Botticellian. The hair is painted most beautifully in clustered locks, "yellow like ripe corn," but the features are curiously Flemish, and the expression is insipid. Add that the drawing is hard and dry, and that there is an angular timidity in the contours—just where Sandro is unrivalled—and we shall feel justified in turning over this picture to the majority of works once attributed to Botticelli, but now known to be only of his school. The other, No. 21, although not Botticelli's own, is so remarkable that a mere copy of it passes in Berlin for a precious original work. Pollajuolo's medal leaves no doubt that Morelli was right in considering it the portrait of Giuliano dei Medici, the younger brother of Lorenzo the Magnificent, but further study of Botticelli and his circle has convinced me that its painter was not Sandro himself. With all its qualities, this portrait has neither the fineness of drawing nor the firmness of modelling, neither the perfect perspective nor the transparent colouring of Sandro. It is, in fact, by a fellow pupil of his, whom I have called Amico di Sandro. I have treated of this master at length in a recent volume.*

Of the school of Verrocchio, Lionardo's master, No. 33, *Tobias and the Angel*, is a fair example. It was painted by an artist who, when at his best, as in this little panel, has a certain charm of feeling, daintiness of touch, and pleasantness of colour. He had eclectic tendencies which made him veer from Verrocchio, the dominant influence upon him, toward Castagno and Baldovinetti on the one hand, and, less frequently, toward Amico di Sandro and Filippino

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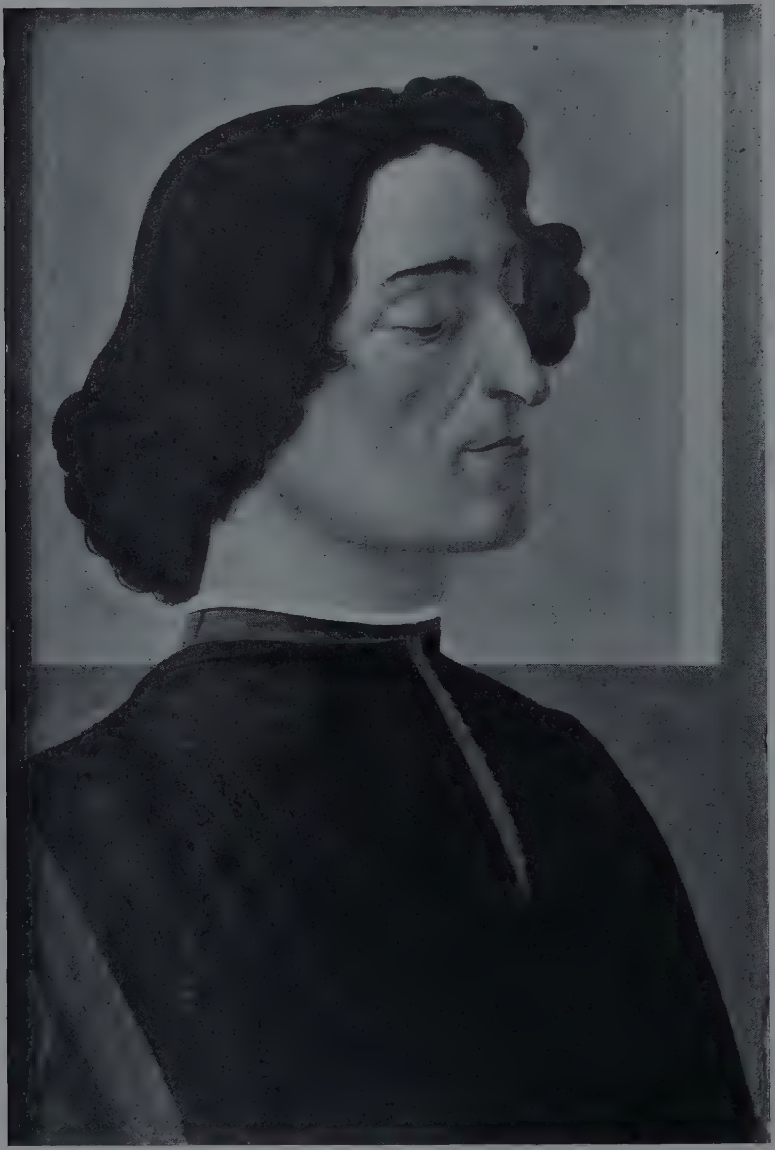
* *Study and Criticism of Italian Art.* (London: George Bell and Sons, 1901.)

DEATH OF VIRGINIA
BY SANDRO BOTTICELLI

manner.* It has the strength, the flintiness one might say, of a Cosimo Tura, but with something of the charm that characterizes Fiorenzo's later painting.

Neither of Fiorenzo's pupils, Perugino or Pinturicchio, is to be found here, and only two of their minor followers. An octagonal panel—the *Flight of Clelia* (No. 46)—poor enough in drawing but remarkably fine in tone and with the unfailing Umbrian sweetness of sentiment, is by Matteo Balducci, a Sienese follower of Pinturicchio, whose works are not uncommon in his native town. There, however, they frequently pass under other names, but this panel leaves no doubt, for instance, that a series of allegorical figures in the fourth hall of the Sienese Academy is also by Balducci. The other picture of the school is a *Pietà* (No. 55) by Bernardo Mariotto. It is in a quaint old frame, and altogether produces the effect of a fine piece of old stamped leather. This effect is largely due to the influence which the great Venetian, Carlo Crivelli, had on the painter. Bernardo Mariotto has the interest of an artist who, before the days of conscious eclecticism, combined in his work the types and ideals of different schools. He is by no means rare even in English collections, although there his pictures usually pass for Crivelli's.



PORTRAIT OF GIULIANO DEI MEDICI
BY AMICO DI SANDRO

. . . . . .

Morelli himself valued the Veronese painters only less than the Florentines. Scarcely any other school had the historical continuity of the Veronese, and no school enjoyed a more vigorous existence from the end of the fourteenth to the end of the sixteenth century. It is, of course, impossible to dispute the claim of Florence to having been the centre of artistic activity in Italy; but painting, in the modern sense, was the art in which the Florentines were least successful; and it might be contended that the evolution of modern painting as a distinct craft can be followed with fewer breaks in Verona than in Florence itself. Morelli appreciated all this, and he did not fail to enrich his collection with specimens of Veronese art.

By far the most interesting North Italian painter of the earlier years of the fifteenth century is the Veronese, Vittore Pisano, usually known as Pisanello. His numerous frescoes in Milan, Pavia, and Venice, have either perished utterly, or are under whitewash. Even in Verona there are only slight fragments of his frescoes remaining; yet one of these, the *St. George*, high up in the transept of St. Anastasia, is, even as a ruin, among the most enchanting works of art remaining in all Italy. Four panels only of his are known, two of which are in the National Gallery, one in the Louvre, and one here (No. 17). It is perhaps on account of the scarcity of his paintings that his fame rests almost entirely upon his medals, and, as a matter of fact, the two panel portraits by him that are left clearly betray the medallist's feeling for form. The portrait here, which is of Leonello d'Este, Marquis of Ferrara, looks at first glance like an enlarged polychrome of Pisanello's well-known medal of the same prince. The profile is modelled as if in very low relief, but the great painter reveals himself in the golden colours of the flesh, and, above all, in the roses in the background, which look fresh and dewy, as if just gathered.

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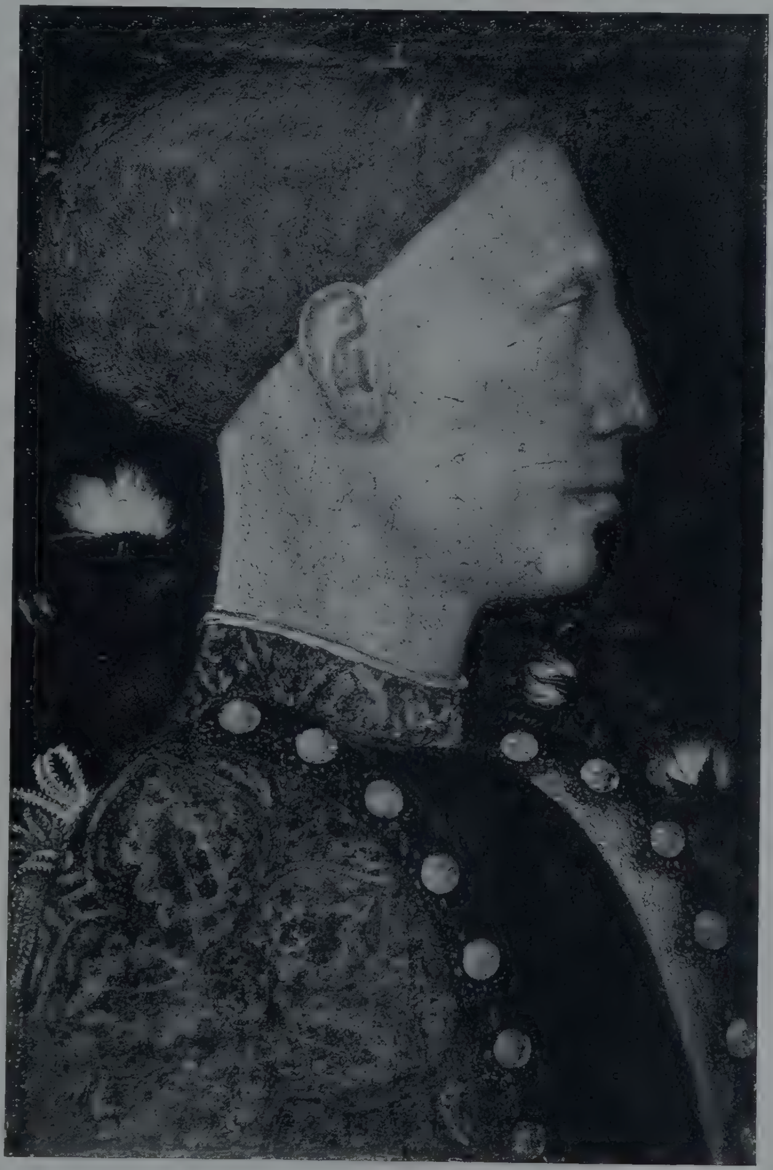
* In the Jarves Collection at New Haven, U.S.A., there is a replica of this picture, perhaps by Fiorenzo himself.

In the later decades of the fifteenth century the Veronese school divided itself into two distinct branches: one descending from Liberale, and the other from Domenico Morone. The tendency of the former branch was, on the whole, toward vigorous and graphic representation, and that of the latter toward the expression of sentiment. The one is dramatic and brilliant, the other sensitive and refined. Neither Liberale nor Domenico Morone are found here. Indeed, the National Gallery is the only public collection in the world containing works by Domenico Morone. There is, however, no lack of pictures by their pupils. But before speaking of them we must turn aside for a moment to Francesco Bonsignori, a Veronese by birth, if not by education. In his earlier years he studied in Venice under Bartolommeo Vivarini, from whom, and from his fellow pupil, Alvise Vivarini, he is at times scarcely distinguishable, as in the splendid polyptych in San Giovanni e Paolo, in Venice, which is still attributed in part to Bartolommeo and in part to Alvise Vivarini. Bonsignori's finest work is, without a doubt, the portrait in the National Gallery, one of the strongest and best cut profiles of that time. In his later years, spent at Mantua, Bonsignori came very close to Mantegna, and he seems at the same time to have approached Liberale in style. This becomes clear in looking at such a picture of his as No. 44—a representation, probably, of the story of the *Widow's Son*—in which the figures hold themselves in a thoroughly Mantegnesque way, and the details of the drawing and the colouring suggest Liberale, and, even more, the early style of Liberale's most gifted pupil, Carotto. In the landscape, too, this little picture is distinctly Veronese, but in Morone's rather than in Liberale's manner.



PORTRAIT OF LEONELLO D'ESTE
BY PISANELLO

By Carotto there is a dramatic and delightfully

THE STORY OF GRISELDA BY PESELLINO

coloured little sketch (No. 2), the *Judgment of Solomon*, an early work still close to Liberale. It bears the quaint inscription: "BEN CUM GRAN DOLORE RENUNTIO EL FIGLIO NEL LASSO AMAZARE."* No. 105, a *Madonna and Child*, is a characteristic work by Niccolò Giolfino, an older fellow pupil of Carotto, who retained in his types more of the stamp of the older Veronese school than any of his contemporaries.

Turning now to the other branch of Veronese painting, we find in a splendid old frame a delicate work (No. 52) from the earlier years of Francesco Morone, the son and pupil of Domenico Morone. It is a *Madonna and Child*, both of the most refined type, seated in a romantic landscape, with purple cloudlets in the sky reflecting the sunset light. Next to it hangs a panel (No. 50), of very much the same colour and tone, by Francesco's fellow pupil, Girolamo dai Libri. The expression of sentiment, which was the striving of Morone's school, reaches its highest point in this figure of *St. John*. He is reading, and his face is full of longing, as if his whole soul went out to understand what he is reading. The most powerful painter of this branch of the Veronese school was Paolo Morando, known as Cavazzuola, two of whose best works are in the National Gallery. In the Morelli collection he is represented by a magnificent portrait. It is a trifle hard in outline, but as splendid in tone as the work of the best Venetians. The only other portrait by Cavazzuola, I believe, is in Dresden, the half length figure of a man, a work of much harsher colouring than this spirited picture.

(*To be continued.*)

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* "With great sorrow I renounce my son, and will not let him be slain."

PORTRAIT OF A LADY

From a picture by Cavazzuola

In the Morelli Collection, Bergamo

The Connoisseur

[illegible] ich (No. 2), the *Judgment of* [illegible] work still close to Liberale. It [illegible] inscription: "[illegible] GRAN [illegible] NTHOEI [illegible] ASSO [illegible] No. 105, a *Madonna and Child*, is [illegible] rk by Niccolo Giolfino, an older [illegible] Caroto, who retained in his types [illegible] p of the older Veronese school than [illegible] mporaries.

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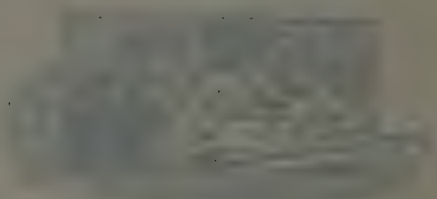
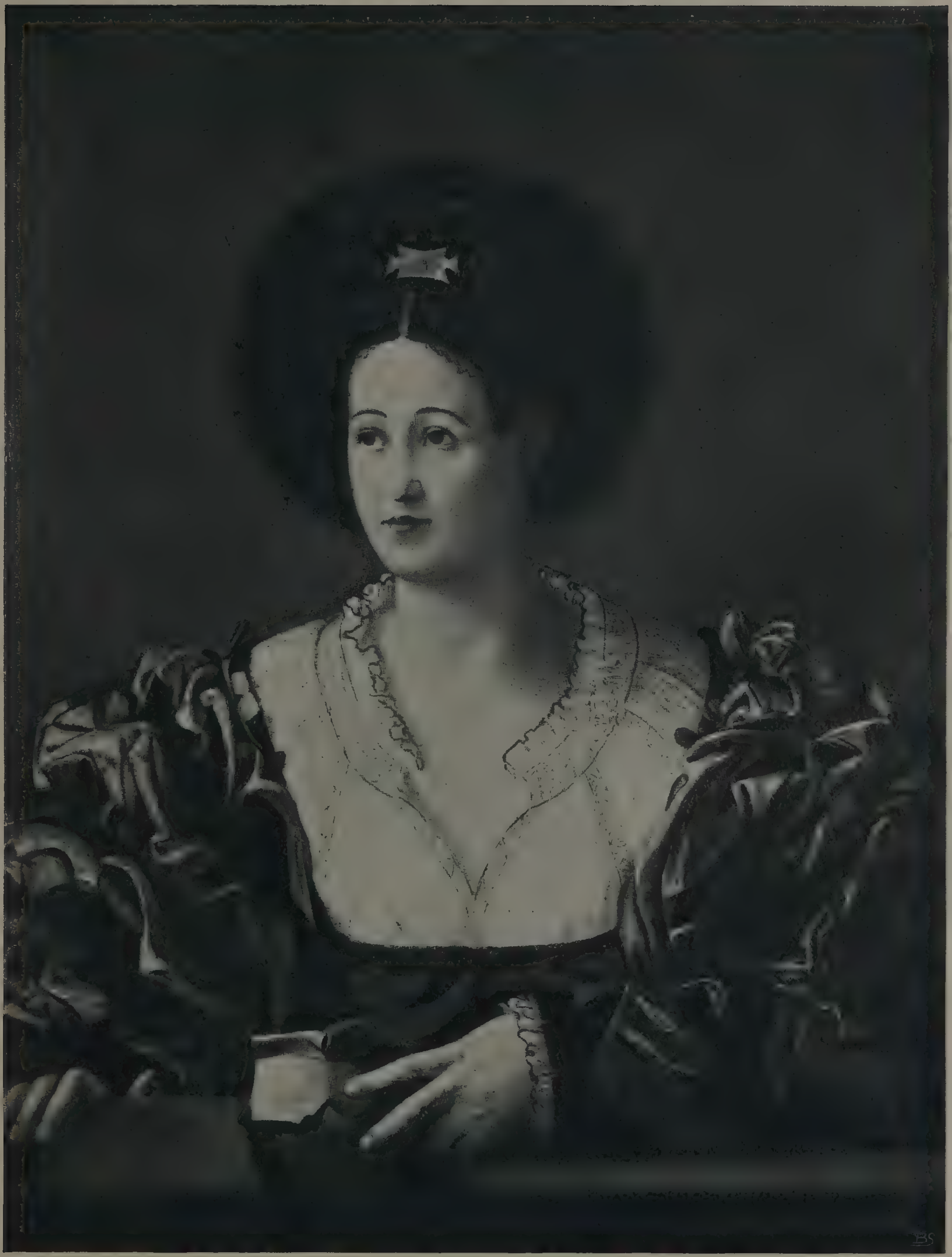
(To be continued.)

[illegible] I [illegible] my son, and will not let



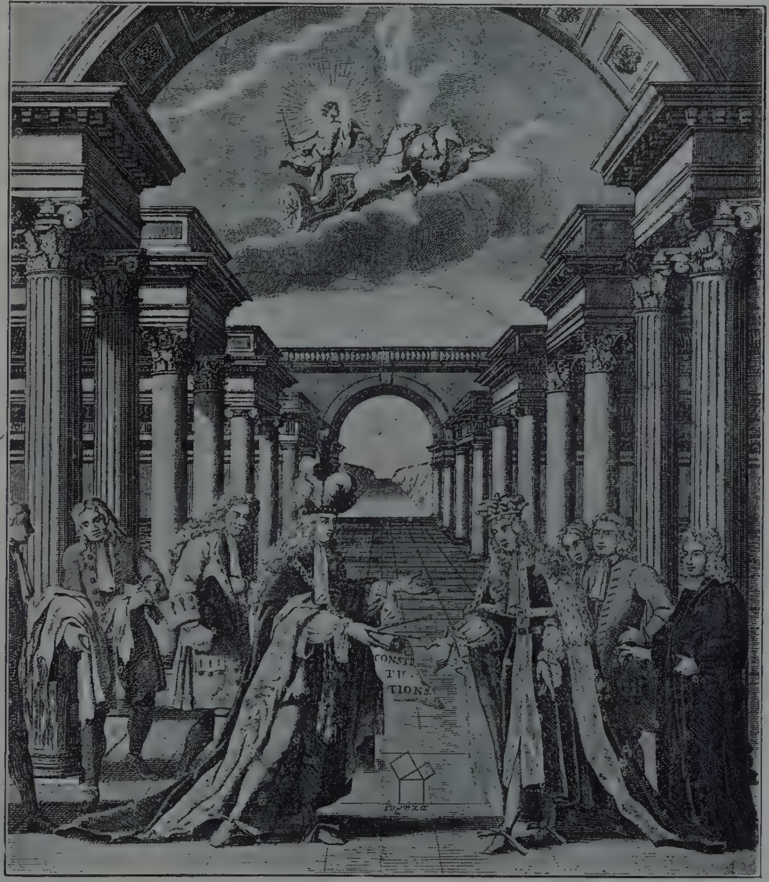


BS

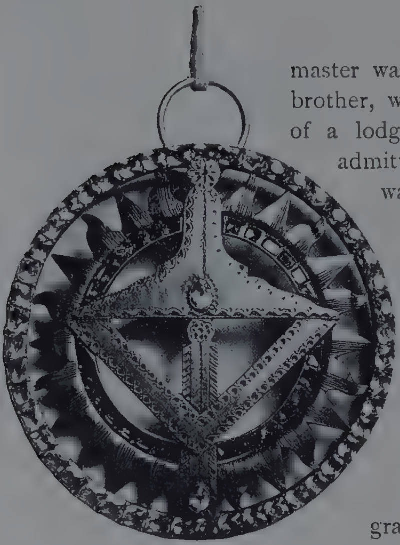
Antique Jewels

CRAFT MASONIC JEWELS
BY ROBERT MANUEL

THE exact date at which it became customary to wear Craft Masonic Jewels is unknown, and though these and other Masonic jewels now abound, the adoption of such decorations was gradual. In the early days of George I. the few lodges then existing in London finding themselves, as they considered, neglected by Sir Christopher Wren, met at the Apple Tree Tavern in Charles Street, Covent Garden, and revived quarterly communications of grand lodge, and on St. John's Day, in 1717, the assembly and feast of the Free and Accepted Masons was held at the Goose and Gridiron, in St. Paul's Churchyard. In the first edition of the *Constitutions of the Freemasons*, published in 1723, there is a frontispiece, engraved by John Pine, in which the principal figure is believed to be a portrait of the grand master in 1722, the Duke of Montague, who is depicted wearing the Order of the Garter, and handing to his successor, the Duke of Wharton, the constitutions and the compasses. Each of the dukes is attended by his deputy grand master and his wardens. In the print, aprons and gloves are shown, but no jewels are indicated. In this first edition of the *Constitutions* it is also recorded that the Duke of Wharton, the grand master, at an installation, presented the incoming master with the *Constitutions*, the lodge book, and the instruments of his office. In the minutes of the grand lodge, held on June 24th, 1727, the following entry appears: "Resolved, *nem. con.*, that in all private lodges, quarterly communications, and general meetings, the master and wardens do wear the jewels of Masonry hanging to a white ribbon. At the grand lodge, held on November 26th, 1728, the deputy grand

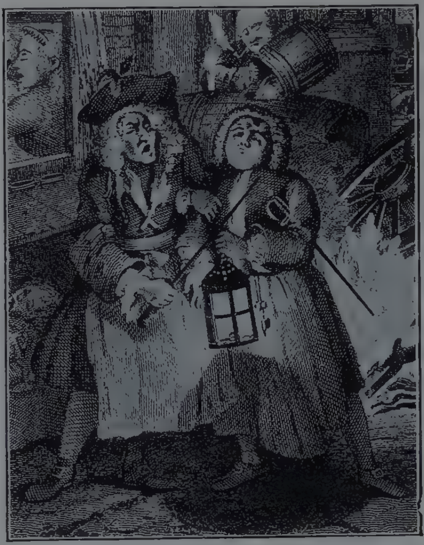


FRONTISPIECE TO THE CONSTITUTION OF 1723
ENGRAVED BY JOHN PINE



THE HOGARTH JEWEL, 1735

master was informed that a brother, who was a warden of a lodge, could not gain admittance, because he was awaiting the arrival of his master, who had the custody of the jewels belonging to their lodge. Thereupon several brethren present vouching for him, the deputy grand master ordered the officer who kept the door to admit the said brother, who accordingly took his place. At the grand lodge, held on November 25th, 1729, the grand master, Lord Kingston, at his own cost, provided for the use of the grand secretary a fine velvet bag and a badge of two golden pens across.

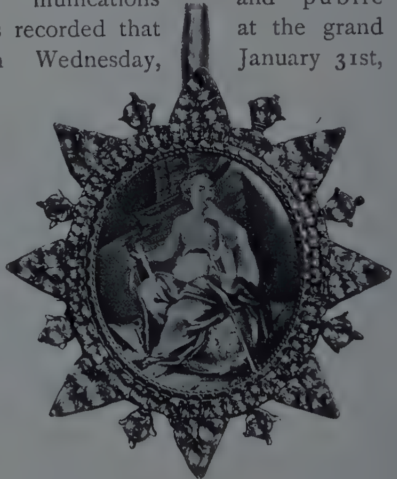


SECTION OF "NIGHT" BY HOGARTH SHOWING TWO MASONS

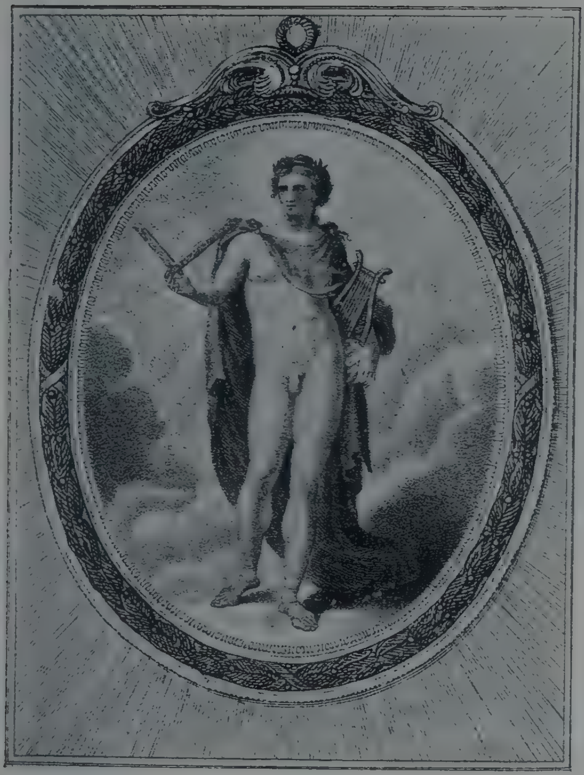
At the grand lodge, held on March 17th, 1730, to cure some irregularities, it was ordered that none but grand masters, deputy grand masters and grand wardens should wear their jewels in gold, pendent to blue ribbons about their necks, and that masters and wardens of particular lodges might also hang their jewels on white ribbons about their necks. At the quarterly communication, held at the Devil Tavern, within Temple Bar, on Thursday, June 24th, 1735, being St. John's Day, an address was read, directed to the grand lodge, from the body of brethren, who had served the society in the quality of stewards, praying, amongst other privileges, and in consideration of such their services, that those who had been stewards might be indulged with wearing a particular jewel by way of distinction, the pattern of which they then offered. A division was taken, and the privileges prayed for were granted by a majority of three, out of a total vote of eighty-seven. It is quite possible that Hogarth, who was an active Mason, and was a grand steward at the time, may have been one of the petitioners, and was thus instrumental in founding the grand stewards' lodge; indeed, there is a strong tradition that the grand steward's jewel here reproduced was designed by Hogarth.

In this artist's well-known picture, *Night*, two of the persons depicted are Masons; one of them is certainly intended for the master of a lodge, wearing the jewel of his office, while the other is the tyler dutifully accompanying his chief, who appears to be suffering somewhat from the convivial customs of the period.

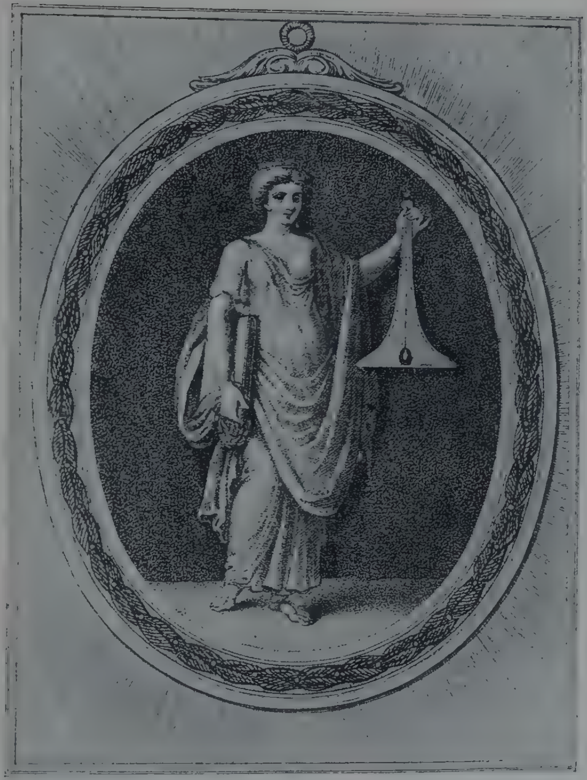
At the quarterly communication, held at the Devil Tavern, on Thursday, December 11th, 1735, Sir Robert Lawley, master of the stewards' lodge, with his wardens and nine more, with their new badges, attended "full twelve" for the first time, when a petition, signed by several masters of lodges, was presented, appealing against the privileges recently granted to the grand stewards' lodge; and after the appellants had been "heard at large," the question whether the privileges should be confirmed or not was put; there was, however, confusion in collecting the votes, and the numbers on either side could not be determined with certainty, so the debate was "dismissed," and grand lodge closed. The question does not appear to have ever been raised again, but at the next grand lodge, held April 6th, 1736, it was significantly carried, *nem. con.*, that certain laws should be enacted for the better preservation of order and regularity at quarterly communications and public assemblies. It is recorded that at the grand lodge, held on Wednesday, January 31st, 1739, the grand master, the Marquis of Carnarvon, presented, for the use of the grand secretary, a large jewel of gold, being two cross pens in a knot, curiously enamelled.



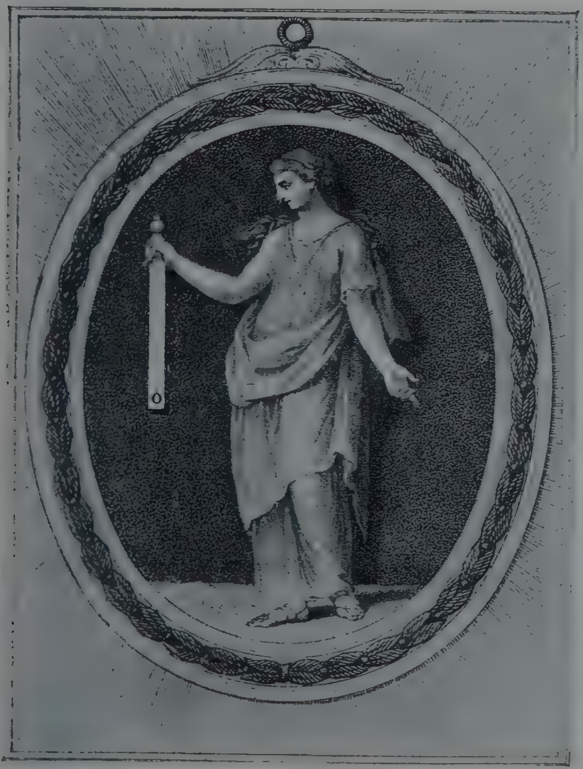
THE TEN BROEKE JEWEL



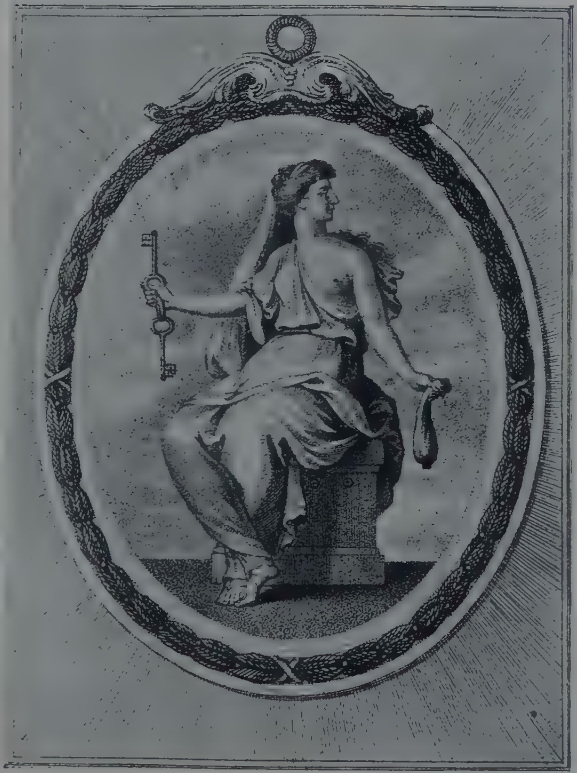
THE JEWEL OF THE R.W.M. OF THE
LODGE OF THE NINE MUSES



THE JEWEL OF THE S.W. OF THE
LODGE OF THE NINE MUSES



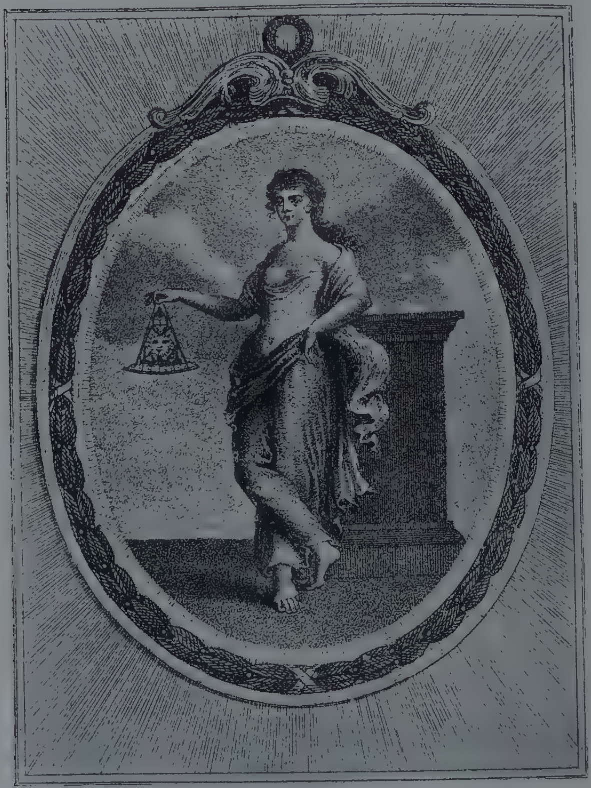
THE JEWEL OF THE I.W. OF THE
LODGE OF THE NINE MUSES



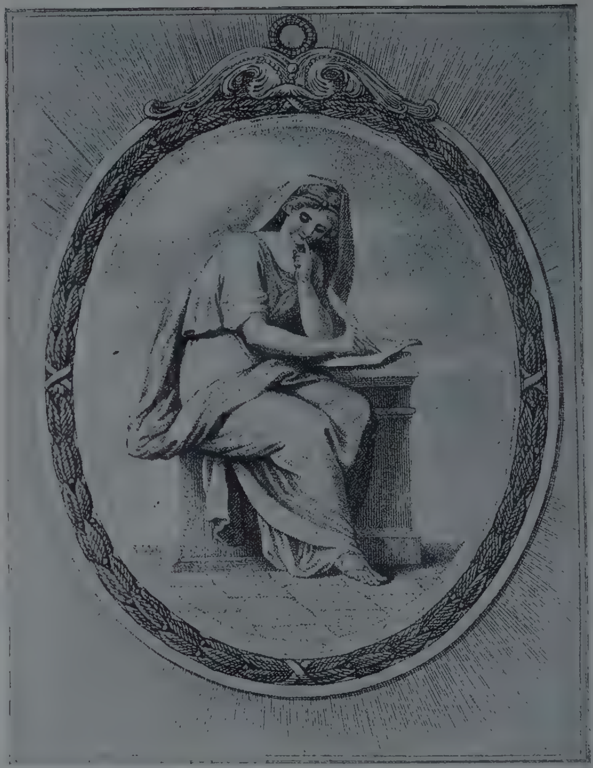
THE JEWEL OF THE TREASURER OF THE
LODGE OF THE NINE MUSES

The jewel next represented was presented in 1768 to Brother A. Ten Broeke, by the Caledonian Lodge, (present) No. 134, and on the reverse bears the following inscription: "This medal is presented to our Br. A. TEN BROEKE for the great services he has done to our Caledonian Lodge, No. 325, during the time he was master thereof. Anno 1768." This jewel is similar in character to the Cipriani jewels, presently referred to, but of less artistic merit.

On February 14th, 1776, it was resolved by grand lodge that in future all past grand officers should be permitted to wear a particular gold jewel, the ground enamelled blue, and to be fixed within a circle or oval, with name and year of office inscribed. The jewel to be worn in grand lodge, pendent to a broad, blue ribbon; but, on other occasions, the jewel was to be fixed to the breast by a narrow blue ribbon.



THE JEWEL WORN BY THE P.M. OF THE LODGE OF SYMBOLIC MASONS



THE SECRETARY'S JEWEL OF THE LODGE OF THE NINE MUSES

On January 23rd, 1777, some distinguished Masons obtained permission from the grand master to take steps which led to the founding of the lodge of the Nine Muses, (now) No. 235. On this very date Cipriani was raised to the degree of a Master Mason, when he undertook to suggest suitable and proper designs for the jewels which the treasurer, Bro. Robert Biggin, had offered to present to the lodge. How thoroughly this undertaking was carried out is shown by the beautiful jewels now reproduced, from designs by Cipriani, finely engraved by Leney. Many distinguished brethren joined the lodge of the Nine Muses in its early days, amongst them were Francesco Bartolozzi, Ruspini, Lord Tamworth, Earl Ferrers, Earl of Effingham, Lord Cranstown, Earl Kelly, Sir Robert Cotton, Lord Macdonald, and many others, including several foreign noblemen.

(*To be continued.*)

Pottery and Porcelain

THE STONE VASES OF ANCIENT EGYPT

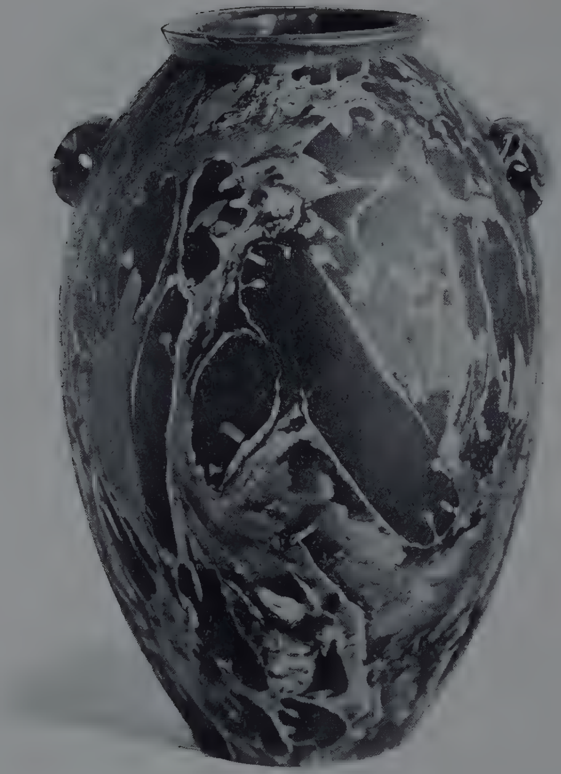
BY A. H. SAYCE

Egypt is the land of history; it is only lately that we have learnt that it is the land of prehistory as well. Its sands, untouched by frost and rain, have preserved for us not only the monuments of the Pharaohs and their subjects, but also the remains of the population that preceded them. Nowhere else have we the same clear record of the passage of the prehistoric into the historic age or of the overlapping of the one by the other.

We owe the discovery of the prehistoric age of Egypt to M. de Morgan. He was a geologist and excavator rather than an Egyptologist, and he therefore brought a fresh and unbiassed mind to the study of Egyptian antiquities. It had been regarded almost as an axiom that Egypt was so essentially a historical country that no traces of its prehistoric childhood were to be discovered in it; when its first inhabitants entered it they were already, it was declared, the civilized Egyptians of the historical period. The flint flakes and implements which had been found from time to time were explained away; the Egyptologist would not listen to the archæologist when he suggested that they might ante-date the Pharaohs, and indignantly clung to the assumption that before the Pharaohs nothing existed.

M. de Morgan's discovery came therefore like a revelation. It was backed by a careful and systematic exploration of various sites which his position as Director-General of the Service of Antiquities had enabled him to make. There could be no question about the correctness of his results. These were at once accepted on all sides, and whatever modifications later discoveries may have introduced into them, in their general outlines they were secured for science once for all. With the

MR. RANDOLPH BERENS



No. I.—BLACK AND WHITE SHELLY LIMESTONE
SILVER RIM ROUND THE TOP
DATE ABOUT 6000 B C.
Height 8¾ *ins.* *Diameter* 6 *ins.*

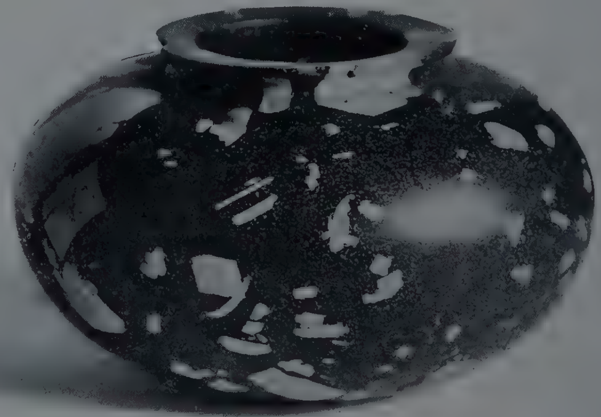
new clue in their hands other explorers set to work on the "prehistoric sites" of Egypt; hundreds of graves have been examined and scientifically tabulated, and to-day we know almost as much about the prehistoric age of the valley of the Nile as we knew a few years ago about its historic age. Even the native dealers in antiquities now discuss the value of "prehistoric" objects, and much that used to be thrown aside as worthless is now rated at an ever-ascending price.

Thanks to the excavations of the last three or four years, we can now sketch the history of prehistoric Egypt, if such an expression be allowed. The palæolithic implements found on the plateau on either side of the Nile tell us of a time when the river valley was still in process of formation, and the desert was a fertile and well-watered plain, where the giraffe browsed on an abundant vegetation. Palæolithic man, however, was separated by long ages from his neolithic successor; when the latter appeared the physical configuration of the valley of the Nile was practically what it is to-day. The plateau had become a rainless desert, towering high above the river, which flowed without an affluent through its midst.

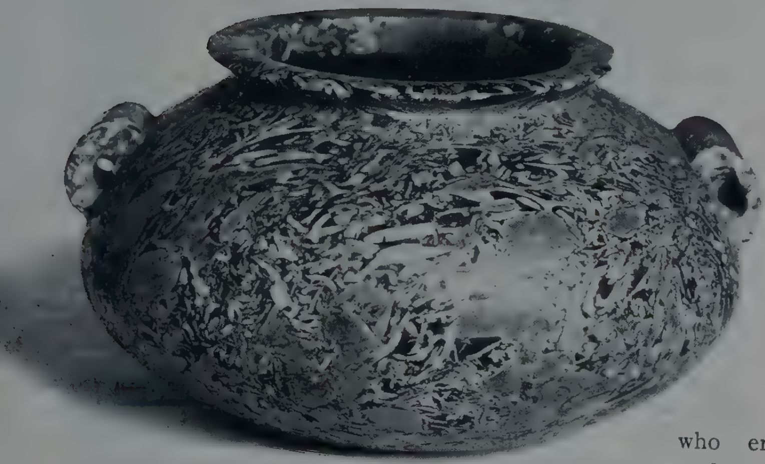
Like the Bisharîn or Bedâwîn of our own time, neolithic man lived in the desert. The banks of the Nile were bordered with swamps and jungle, the home of wild beasts and venomous reptiles. He was pastoral rather than agricultural, and he buried his dead in shallow graves near the settlements of the living. It is from his burial places that we have derived most of our present knowledge about him.

The body of the dead man was laid on its side with the knees crouched towards the chin. That is, in fact, the ordinary position assumed by savage man when he sleeps, and we may see in its retention after death an indication of a belief that death was but the "twin-brother" of sleep. It was, however, a common practice to leave the corpse before burial on the surface of the ground until the bones had been stripped of their flesh by the birds and beasts of prey. Then such of the bones as could be found were carefully collected and deposited in the grave in the position already described. By the side of them were placed the pottery that contained the ghostly food and drink of the deceased, the flint weapons which enabled him to defend himself from his foes, the fetish pebbles which protected him from the demons of the other world, the necklace of beads he had worn in this, and the stone vases which he had valued on earth.

How long the neolithic or "prehistoric" period of Egypt lasted we do not know. But we can now trace the different stages through which it passed, and the gradual development of its art and culture. It overlapped the historical or "dynastic" period; many of the "prehistoric" graves are later than the



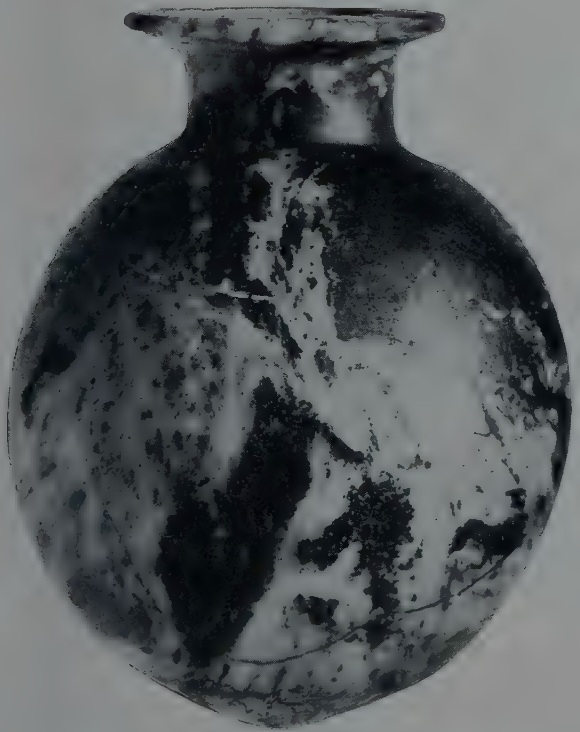
No. II.—DARK GREEN PORPHYRY SPECKLED WITH WHITE,
AND WITH LARGE PATCHES OF QUARTZ
DATE ABOUT 5000 B.C.
Height 4½ *ins.* *Diameter* 8 *ins.*



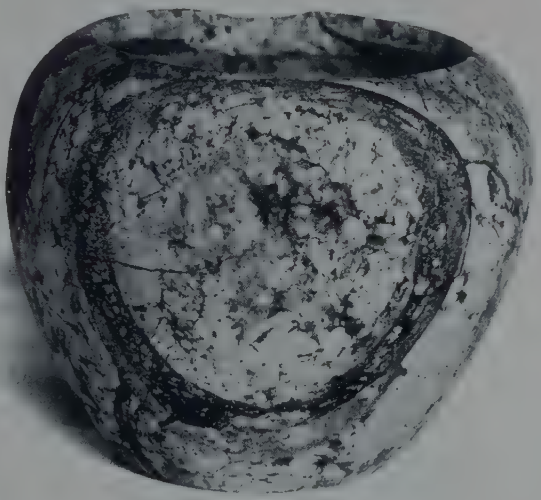
No. III.
DATE ABOUT 4500 B.C.
Height 5 ins. Diameter 10 ins.

epoch of Menes, the founder of the united monarchy, and show how conservative was the primitive population of Egypt, and how long it was in adopting the civilisation of its conquerors.

The "dynastic" Egyptians had come from Asia, and Egyptian legends told how they had entered the country from the south, and slowly made their way northward, subduing the older inhabitants on their march. They had brought with them a knowledge of the use of metal, and it was doubtless their weapons of copper or bronze which had enabled them to overcome the native population. Wherever they had gained a victory, it was said, they had established a "smithy," which became in time a sanctuary of the gods. The older race were turned into serfs, and compelled first to embank the river, or divert it into canals, and then to cultivate the fields which had been rescued from the flood. It was they who erected the great monuments of Egypt under the supervision of their more intellectual masters, or applied their mechanical skill to the artistic carving of stone. Centuries passed before they became completely amalgamated with their Asiatic conquerors; indeed, it is only in the age of the eighteenth dynasty, after the long struggle with the Hyksos, that the union of the two races seems to have been fully accomplished, and the later Egyptian race to have been born. It is only then that the practice of mummifying becomes general, and the last relics of the old feudal aristocracy are swept away.

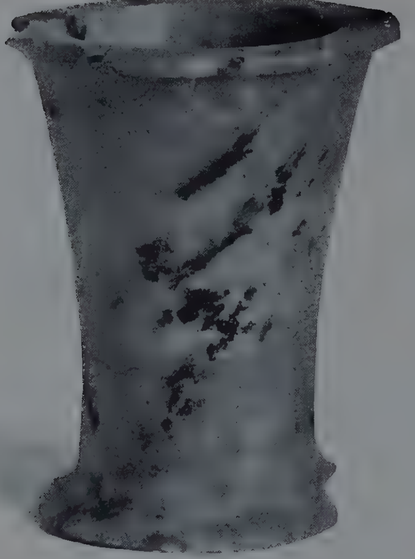


No. V.—DIORITE, SEMI-TRANSPARENT
WHITE WITH BLACK PATCHES
DATE PROBABLY 4000 B.C.
Height 10 ins. Diameter 8 ins.



No. IV.
DATE ABOUT 4300 B.C.
Height 5¾ ins. Diameter 7 ins.

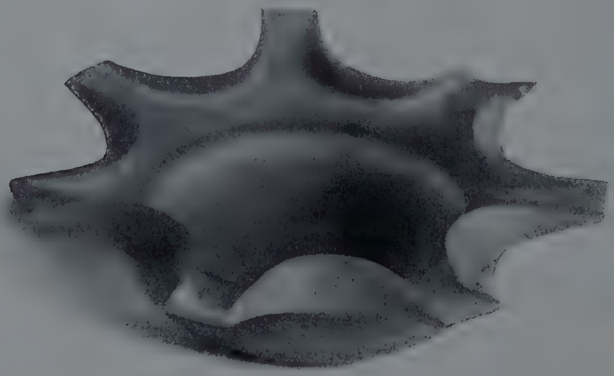
The prehistoric age of Egypt is divided into well-marked periods by its pottery as well as by the form of its graves. The earliest pottery peculiar to it is of a polished dark-red colour, the upper part of the vase or bowl being usually of a jet-black. It lasted down into the days when the "dynastic" Egyptians were



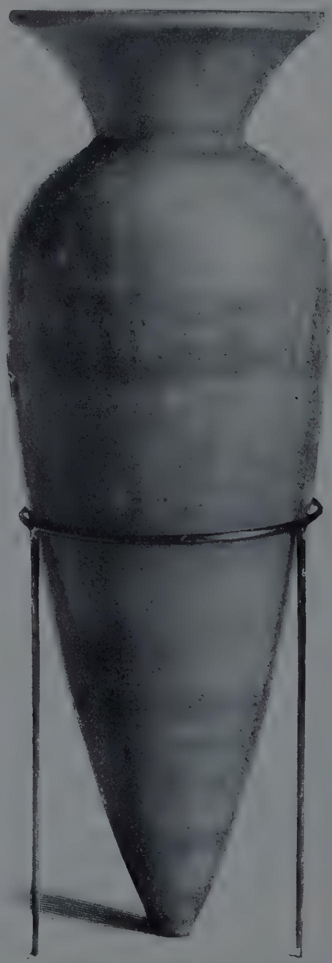
No. VI.—DIORITE, SEMI-TRANSPARENT,
WHITE WITH BLACK PATCHES
DATE ABOUT 3700 B.C.
Height 5¾ ins. Diameter 5 ins.

already in the land, and was succeeded by a class of pottery which is distinguished by its drab colour and decorations in maroon. Among the decorations one of the most common is the picture of a boat with a prodigious number of oars and an ensign at its head. But the figures of plants, animals, and even men are also not unfrequent.

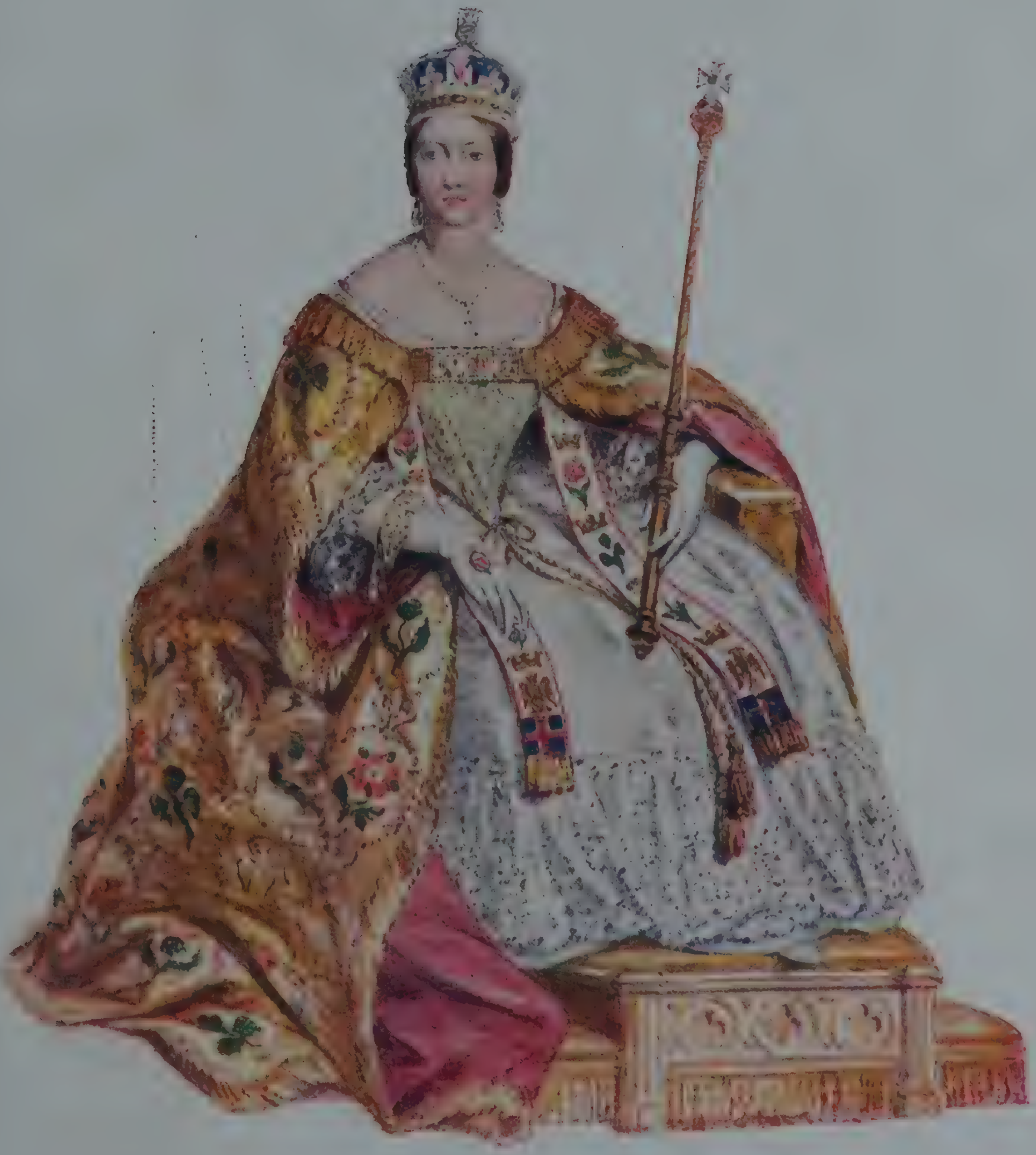
It was not in the manufacture of pottery, however, that the prehistoric race of Egypt attained its chief success, but in its stone vases and implements of flint. The excellence of its work in stone is, in fact, extraordinary. The hardest stone was carved into beautiful forms, and finished with a perfection which is simply marvellous in a people who possessed no metal tools. What makes it the more remarkable, is that the lathe was still unknown. Serpentine, diorite, and other equally hard stones, were cut and polished by the hand, aided by water and sand and unlimited leisure. The collection of Mr. Randolph Berens lent to the South Kensington Museum will give some idea of the results achieved. It is one of the finest and most typical collections of the stone vases of prehistoric Egypt that has yet been brought together, and some of the objects contained in it are unsurpassed for beauty of material and perfection of shape. Such vases, however, do not belong to the earliest part of the prehistoric epoch. Like the exquisitely worked flint knives and bracelets which have been found with them, they must be referred to its later centuries, when the "dynastic" Egyptians had already entered the land. I believe that it was to intercourse with them that the excellence of the stone work was really due. Similar vases of similar material have



No. VII.—ALABASTER
DATE ABOUT 3400 B.C.
Height 2 ins. Diameter 7½ ins.



No. VIII.—ALABASTER
DATE ABOUT 3400 B.C.
Height 14 ins. Diameter 5 ins.



Alexandrina Victoria Queen of England.
In H. My's Coronation Robes. Westminster Abbey, A.D. 28th June 1838
Drawn by E. T. Parris at the actual Ceremonial 1838.

been discovered in Chaldæa, and the Asiatic invaders must have brought a knowledge of them to the valley of the Nile. Though the actual makers were the older population of Egypt, the impulse and direction came from "the followers of Horus," as their conquerors were called in Egyptian history. The art, in fact, remained an Egyptian heritage. When the prehistoric passed into the historic age, bowls and vases of hard stone still continued to be made, developing into new forms with the assistance of metal tools and tubular drills. The skill acquired in earlier days under the direction of the Asiatic conquerors was never lost, but we may also add that it was never surpassed. The prehistoric vases of hard stone are the finest specimens of the kind that have come down to us; historic Egypt may have essayed to rival them, but it never produced any of better make.

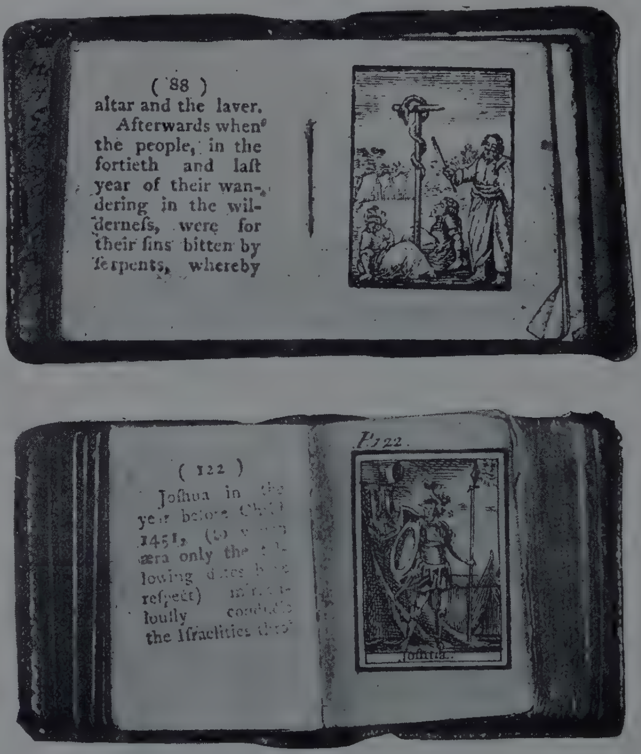
The beautiful vases, of which illustrations are here given, will give some idea of Mr. Berens's large and choice collection, which is the finest and most complete yet made. They all belong to that part of it which is now in London at South Kensington, but it must be remembered that there is another part which still remains in Cairo. The dates assigned to the vases are those which have resulted from the latest discoveries of Prof. Flinders Petrie and others at Hû, Abydos, and elsewhere. Prof. Petrie has drawn up an ingeniously arranged system of "sequence dates," ranging from about 30 to 80, to which the forms peculiar to successive periods can be referred. If we make 80 coeval with the rise of the First Thinite dynasty, B.C. 5000, and allow 200 years for each decade, we should get back to about B.C. 6000 for the earliest "sequence date," 30. The magnificent vase of black and white shelly limestone (No. i.), with silver rim, would belong to 50 in the series, that is to say, about B.C. 5600 No. ii., of rich dark green porphyry, is rather later, about B.C. 5300, while No. iii., with its holes for suspension, brings us down to the beginning of the First dynasty. Nos. iv. and v. are of the age of the First and Second dynasties, when the exquisite semi-transparent diorite was worked. No. vi., however, is later in date, and perhaps belongs, as Prof. Petrie suggests, to the period of the Fifth dynasty. The fine alabaster vase, No. viii., is of the time of the Sixth dynasty (B.C. 3500-3000), and it is possible that the curiously-shaped bowl, No. vii., belongs to the same age.

A LIBRARY IN MINIATURE PART II. BOOKS OF THE EIGHTEENTH AND NINETEENTH CENTURIES

BY H. T. SHERINGHAM

In the first part of this paper I said that the seventeenth century offered more chances to the collector of miniature books than the sixteenth. In the eighteenth, however, there does not seem to have been any marked increase in the number of these little volumes, but in the nineteenth they multiplied enormously, and became much more miscellaneous in character.

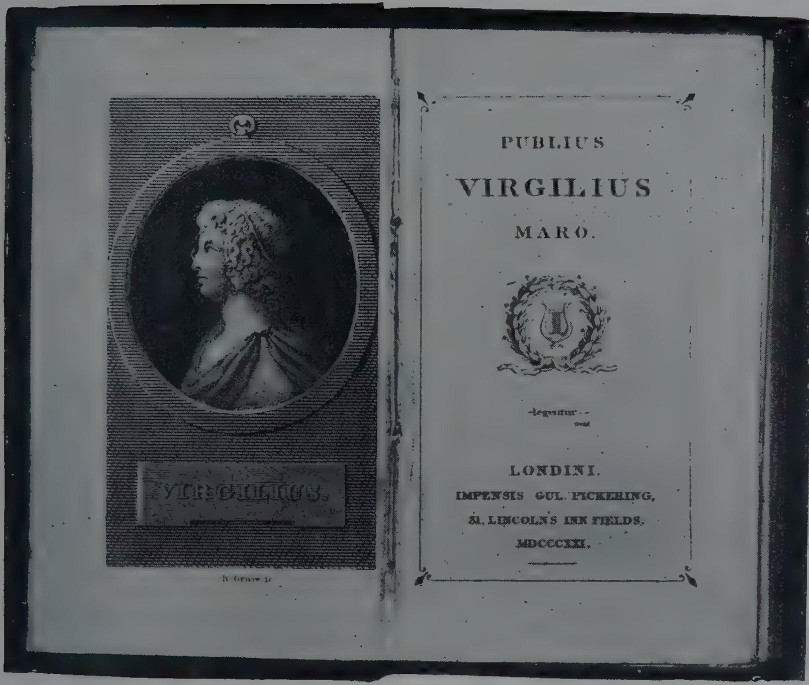
In the eighteenth century one of the first books that has attracted my attention is a little outside the scope of the enquiry, as it measures $4\frac{1}{4}$ ins. in height. It is, however, worth mentioning as a curiosity. It is *Blasone Veneto, o gentlizie insegne delle famiglie patrizie, oggi esistenti in Venezia*, by Vinc. Coronelli, printed by G. B. Tramontin, 1706. The German catalogue which mentions it speaks of it caressingly as a *sehr seltenes Wappenbüchlein.* One wonders if this is the smallest book in the bibliography of heraldry.


(88)
altar and the laver.
Afterwards when the people, in the fortieth and laſt year of their wandering in the wilderneſs, were for their ſins bitten by ſerpents, whereby
(122)
Joſhua in the
1451,
æra only the
the Iſraelities
P 122.
Joshua.

THUMB BIBLES *About* 1780

We find many little books printed at Paris during the century. The Royal Press produced some, among which I note a *Phaedrus* of 1729, $3\frac{1}{2}$ ins. by $2\frac{5}{16}$ ins., and a *Horace* of 1733, in the same form. The famous Barbou is also responsible for a few, such as an *Imitatio Christi*, 1787, $3\frac{3}{8}$ ins. by $2\frac{1}{8}$ ins., and a treatise of Cicero, the *Cato Major*, 1758. All the Paris books of about this date are very pretty, being printed for the most part in tiny but clear type, with a generous allowance of margin. There is an amusing publisher's note in Latin at the beginning of the *Phaedrus*. With great magnanimity it says: "There will be no cause for the Royal Press to be envious of the smaller type used by the Sedan Press, which has made such a name for itself. . . . However, that we might give a specimen of minute characters of that sort, we have published the *Fables of Phaedrus*, with other little works of the ancient writers in this form. . . ."

In the middle of the century the Foulis Press at Glasgow produced some notable little volumes. Boswell calls the brothers Foulis the "Elzevirs of Glasgow," and certainly the beauty of their work well deserves the compliment, though it must be recorded against them that they teased Dr. Johnson "with questions and doubtful disputations" on his visit to Glasgow. It is perhaps possible to forgive them; "the sage" did a little teasing in his time, too. In 1751 these worthy men brought out a miniature *Anacreon* in 48mo, in 1754-58 a *Pindar* in four volumes, and in 1765 an *Epictetus*. I have never seen a copy of the *Anacreon*, but the measurements of the other two are 3 ins. by $1\frac{7}{8}$ ins. and $2\frac{7}{8}$ ins. by



VIRGILIUS.

PUBLIUS
VIRGILIUS
MARO.

LONDINI.
IMPENSIS GUL. PICKERING,
31, LINCOLN'S INN FIELDS.
MDCCCXXI.

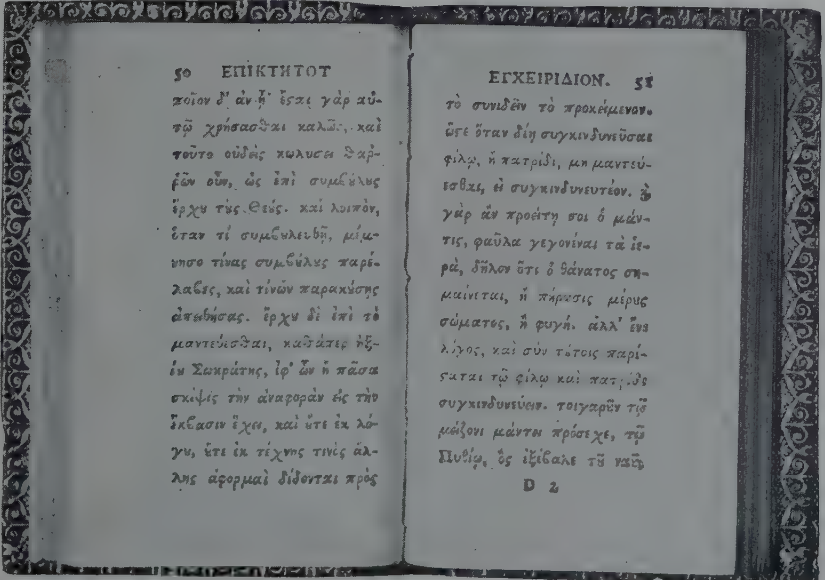
VIRGIL *London*, 1821

$1\frac{3}{4}$ ins. respectively. The Greek type is not particularly small, and is very legible and clear. In an old catalogue of Pickering (1829) I find the series (*Pindar* in three volumes) offered for a guinea, but they would be worth considerably more now.

A popular book in the eighteenth century was what is known as the *Thumb Bible*. It is a sort of history of the Bible compressed into about seven thousand words and adorned with "cuts." There were several editions about the year 1780, and their average size is about $1\frac{5}{8}$ ins. by $1\frac{1}{4}$ ins., their thickness being not far off an inch. The "cuts" are weird in the extreme, and are fully as crude as the earliest wood-blocks. It is difficult to find one of these little curiosities in a complete state; the title-page and preface are generally missing. A clean, perfect copy is worth two guineas or more. There is, by the way, another little book that calls itself a *Thumb Bible*. Its proper title is *Verbum Sempiternum*, and it belongs to the previous century. It is a poetical abstract of the Bible, ascribed by Lowndes to Jeremy Taylor and to John Taylor, the "water-poet," indifferently. The third edition, the only one known, was published in 1693, and a facsimile was issued in 1850 by Longmans & Co., measuring $2\frac{1}{8}$ ins. by $1\frac{7}{8}$ ins.

Towards the end of the century we find quite a number of miniature books consisting of pious extracts from great writers published in England, not only in London, but even in small provincial towns. I will instance a translation of the pious reflections of Fénélon, published in Ludlow in 1799, which measures $3\frac{1}{4}$ ins. by $1\frac{15}{16}$ ins.

With the beginning of the nineteenth century the miniature books spring into a new and active life. Several miniature editions of the classics made their appearance within the first quarter of the century. Among them may be noted the Bliss edition published at Oxford between 1810 and 1812. Bliss brought out a good many of the Greek and a few of the Latin authors in 32mo, but they measure a trifle over four inches. At Paris Lefèvre also brought out a series rather smaller between 1823 and 1825, but by far the most important effort of the period was Pickering's edition of the *Diamond Classics*. This remarkable little series may be said to be the perfection of miniature printing.



50 ΕΠΙΚΤΗΤΟΥ

ποῖον δ' ἂν ᾖ· ἔσται γὰρ αὐτῷ χρήσασθαι καλῶς, καὶ τοῦτο οὐδεὶς κωλύσει. θαρρῶν οὖν, ὡς ἐπὶ συμβούλους ἔρχου τοὺς θεούς. καὶ λοιπὸν, ὅταν τί συμβουλευθῇ, μέμνησο τίνας συμβούλους παρέλαβες, καὶ τίνων παρακούσης ἀπειθήσας. ἔρχου δὲ ἐπὶ τὸ μαντεύεσθαι, καθάπερ ἠξίου Σωκράτης, ἐφ' ὧν ἡ πᾶσα σκέψις τὴν ἀναφορὰν εἰς τὴν ἔκβασιν ἔχει, καὶ οὔτε ἐκ λόγου, οὔτε ἐκ τέχνης τινὸς ἄλλης ἀφορμαὶ δίδονται πρὸς

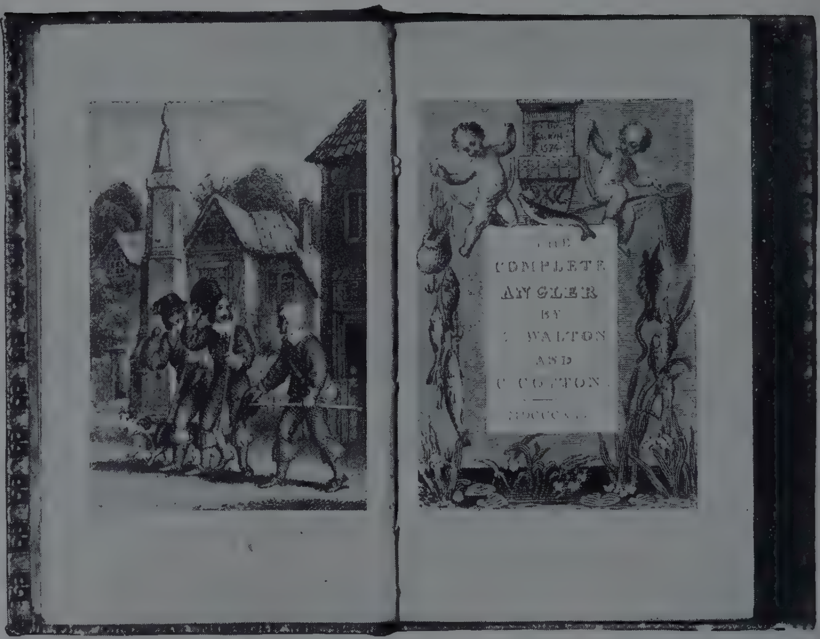
ΕΓΧΕΙΡΙΔΙΟΝ. 51

τὸ συνιδεῖν τὸ προκείμενον. ὥστε ὅταν δέῃ συγκινδυνεῦσαι φίλῳ, ἢ πατρίδι, μὴ μαντεύεσθαι, εἰ συγκινδυνευτέον. καὶ γὰρ ἂν προείπῃ σοι ὁ μάντις, φαῦλα γεγονέναι τὰ ἱερὰ, δῆλον ὅτι ὁ θάνατος σημαίνεται, ἢ πήρωσις μέρους σώματος, ἢ φυγή. ἀλλ' ἔνι λόγος, καὶ σὺν τούτοις παρίστασθαι τῷ φίλῳ καὶ πατρίδι συγκινδυνεύειν. τοιγαροῦν τῷ μείζονι μάντει πρόσεχε, τῷ Πυθίῳ, ὃς ἐξέβαλε τοῦ ναοῦ

D 2

EPICTETUS *Glasgow*, 1765

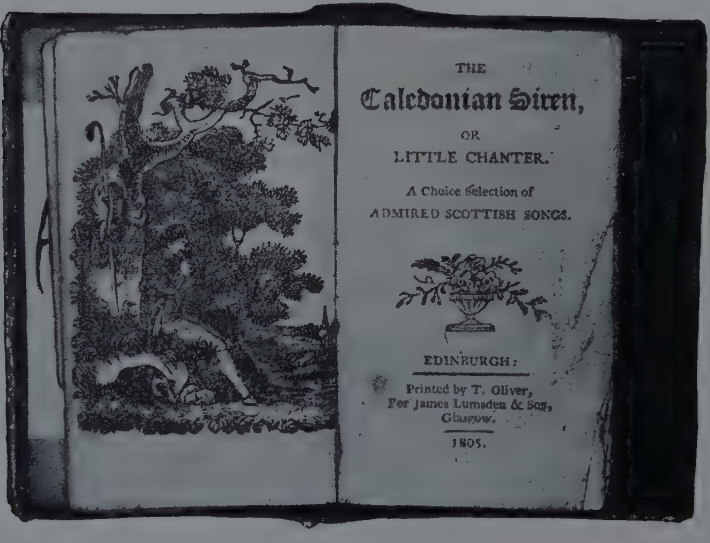
In a prospectus announcing the series Pickering states that it is the smallest series ever published, "being less than the Sedan, Elzevir, or Louvre." This is not correct: the actual volumes of the Sedan edition are smaller, though the type is larger. The Pickering edition averages 3½ ins. in height. The books which it comprises are, in Latin, *Horace*, *Virgil*, *Terence*, *Catullus Tibullus and Propertius*, and *Cicero de Officiis*; in Greek, the *Greek Testament* and Homer's *Iliad and Odyssey* in two volumes; in Italian, *Dante* and *Tasso*, each in two volumes, and *Petrarch*; in English, Shakespeare's *Plays*, in nine volumes, Walton's *Complete Angler* and also his *Lives*, and Milton's *Paradise Lost.*



THE
COMPLETE
ANGLER
BY
WALTON
AND
COTTON

THE COMPLETE ANGLER *London*, 1825

Pickering began the series with the *Horace* in 1820, and finished it with the *Homer* in 1831. There are two editions of the *Horace*, the later being dated 1824. The earlier edition bears as frontispiece a medallion portrait of the poet by Grave, the other a little picture of Venus rising from the sea by Stothard. There are also two editions of the *Paradise Lost*, 1828 and 1835. The rarest of the series is the *Virgil*, 1821, of which only a hundred copies survived a fire at the office of Corrall, the printer. A complete copy is becoming valuable. To be complete it should have a medallion portrait of the poet by Graves, two title pages, 284 pages of dedication, text, and advertisements, and also a list of *errata* at the end on an extra page. It is, however, open to question whether a few copies were not issued without it, as I have a copy in the original boards, unopened, which has the stamp of a New York bookseller in it, and was evidently sent out on publication. This has not, and never has had, the list of *errata*. It is a curious freak of fate that this little book should have crossed the Atlantic twice, as though many books go out to America very few of them come back again.



THE
Caledonian Siren,
OR
LITTLE CHANTER.
A Choice Selection of
ADMIRED SCOTTISH SONGS.

EDINBURGH:
Printed by T. Oliver,
For James Lumsden & Son,
Glasgow.
1805.

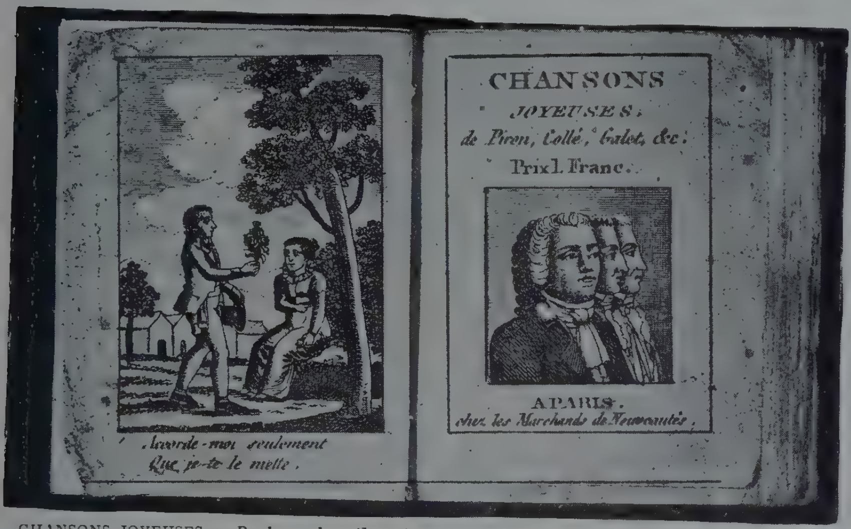
THE CALEDONIAN SIREN *Glasgow*, 1805

Apart from the question of value, the gem of the collection is undoubtedly *The Complete Angler*. No fisherman should be without it. I doubt if the book has ever been published in a form which suits it better since the famous first edition of 1653.

A few copies of some of the classics were issued on vellum. A catalogue of Mr. Tregaskis mentions a *Horace* so printed, and states that only six copies on vellum were issued. Some of them were also issued on large paper; but in this form they exceed the limit of 4 ins.

In purchasing the *Diamond* classics collectors should be careful to see that each one has its frontispiece, as the majority of copies found in booksellers' shops are imperfect in this respect. This is due to the fact that after Pickering's death a large number of the little books were bought up by other booksellers in sheets, and bound up by them without the plates. The plates of the *Shakespeare*, in particular, thirty-eight in number, were all lost, and the later copies of course are without them.

About the same period as Pickering's series, and probably in emulation of it, appeared another *Diamond* edition, commonly known as the "Jones classics." It consists of some fifty or sixty volumes, principally of poets, but with a dozen or so prose works, all English. As specimens of typography they will not compare with Pickering's books, being essentially a popular production, but they are by no means without merit; they are clear and readable, and some of them have good frontispieces. As a rule they are a trifle taller than Pickering's classics, but they are well under 4 ins. in height. The success of these two editions naturally called forth other miniature series, and the collector will come across many other specimens of miniature poets published by other houses of the same period.



CHANSONS JOYEUSES *Paris, early 19th century*

A curious little edition of *Horace* was issued in Paris by Sautelet in 1828, which claims to be the smallest edition of the poet ever published. Brunet says of it:—"*Edition imprimée avec les caractères microscopiques de H. Didot et d'un format plus exigu encore que l'édition de Sedan at que celle de Pickering.*" I have seen a copy, but unfortunately did not take its measurements. To the best of my recollection, however, though the type was indeed microscopic, there was a wide margin, and the volume was not smaller than the Sedan *Horace*.

A series of books, somewhat resembling the Jones classics in character, was issued in Paris by Fournier about the year 1802, under the collective title *Bibliothèque portative du Voyageur*. They are squat little volumes, measuring about $3\frac{1}{2}$ ins. by $2\frac{1}{2}$ ins.

Apart from regular libraries of this kind, one meets with many isolated miniature books of this period. There is a funny little edition of Macpherson's *Ossian*, in two volumes, published in Edinburgh by John Johnstone in 1806, which measures $3\frac{1}{4}$ ins. by 2 ins. Quaint, too, is a small copy of Hoyle's *Game of Whist*, published at Dundee in the same year, $3\frac{3}{8}$ ins. in height and $1\frac{3}{4}$ ins. in width. There seems to have been a craze for miniature song books about this time. We find two little books published by T. Oliver in Edinburgh, *The Caledonian Siren*, 1805, and *The Little Warbler*, 1803. These tiny aids to conviviality measure about $2\frac{1}{2}$ ins. by $1\frac{1}{2}$ ins. A series of song books much resembling them was published at Derby by Richardson. It consists of *The New English Warbler*, *Favourite New Songs*, *A New Collection of English Songs*, and *The Little English Warbler*. They are all about $2\frac{1}{2}$ ins. in height, and, though undated, they belong probably to the same decade as Oliver's books. Another series of tiny song books was published by Dean and Munday somewhat later. They are *The Little Warbler*, in two volumes, *The Pocket Minstrel*, *The Little Melodist*, and *The Merry Roundelay*. With them were issued two companion volumes, *The Little Budget of Wit* and *The Little Jester*.

I note a little song book published in Paris *chez les Marchands de Nouveautés*, at the beginning of the century. Its title is *Chansons Joyeuses de Table*, and it measures $2\frac{9}{16}$ ins. by $1\frac{13}{16}$ ins. Though it resembles the English books in its object, it differs from them in its manner, for whereas they are eminently respectable, it is bacchanalian in the extreme.

Between 1812 and 1817 we find a little series of educational books, *Pictures of English History in Miniature*, *A Natural History of Animals*, *Portraits of Sovereigns of England*, *A Biography of*

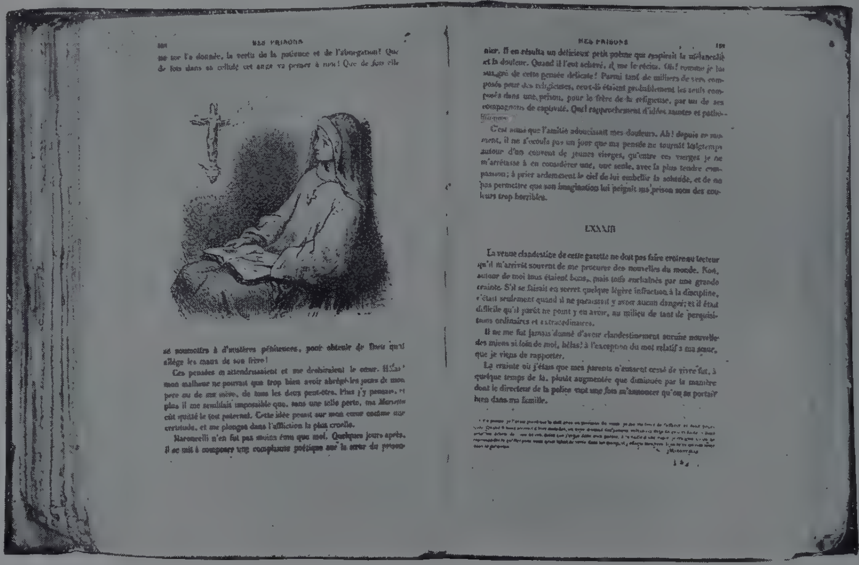
LONDON ALMANACK FOR 1785
Red morocco and silver binding

Eminent Persons, etc., nine volumes in all. These books are illustrated with plates suitable to the infant mind, and are pleasingly tattered by use. They measure $2\frac{3}{8}$ ins. by $2\frac{1}{4}$ ins.

As the century wore on religious books seem to have asserted themselves once more. There is a pretty little edition of Dr. Watts' *Psalms and Hymns*, published by Thomas Tegg in 1819, which is under 3 ins. in height, and somewhat later J. Nisbet brought out a dozen or more pious little volumes, about $2\frac{1}{2}$ ins. by $1\frac{3}{4}$ ins. Some of them are single books of the Bible, others bear such titles as *The Bible Christian* and *The Contrast.* The Religious Tract Society is also responsible for some miniature books of the same kind. The most remarkable specimen of the sort that I have seen is *The Bible* in Portuguese, published by A. Macintosh in London, in no less than twenty-five volumes, each volume being less than $3\frac{1}{2}$ ins. in height. It is an odd circumstance about this period of piety that most of these little books were sent out into the world undated, possibly because they were "memorials for ever." Besides these orthodox works irresponsible little effusions also grew apace, such as *Rules and Instructions for a Holy Life*, by Archbishop Leighton, published by Hamilton Adams & Co. in 1833. This charming little piece of printing only measures $2\frac{1}{4}$ ins. by $1\frac{9}{16}$ ins.

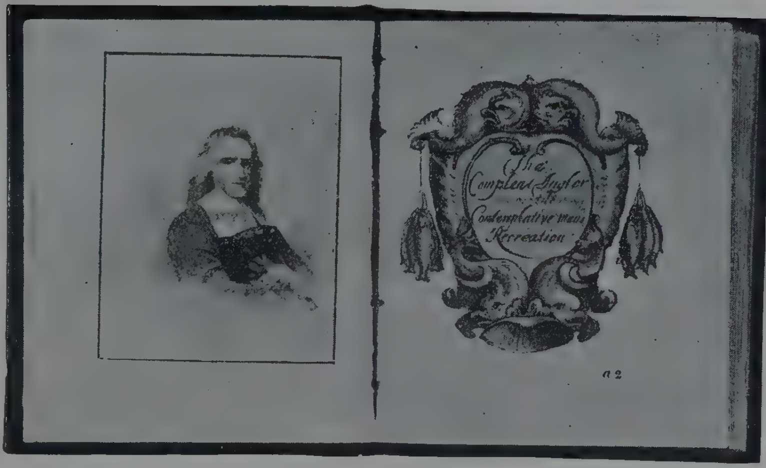
After the first half of the century the public interest in miniature books seems to have lessened until towards the end, when it was aroused again by the "thumb" prayer-books and dictionaries. The revival of interest resulted in Messrs. Frowde's pretty little editions of *The Vicar of Wakefield*, *The Pilgrim's Progress*, and *The Complete Angler.* There has also been a charming little set of French books published by Marpon et Flammarion in Paris within the last decade. It consists of *Mes Prisons*, by Silvio Pellico, the *Fables* of La Fontaine, in two volumes, *Manon Lescaut*, in two volumes, *Paul et Virginie*, and *Daphnis et Chloe.* They average $2\frac{3}{4}$ ins. by $1\frac{15}{16}$ ins., and are delightful little books in every way. Several sets were to be seen in London a few years ago. Another little modern series is the *Edizione Vade-Mecum*, brought out by Barbèra in Florence. It consists at present of three volumes of Italian poetry, *La Divina Commedia* of Dante, 1899, the poems of *Leopardi*, 1899, and *Il Tesoretto della Poesia Italiana*, 1900. These tiny books are only $2\frac{1}{2}$ ins. in height and $1\frac{3}{4}$ ins. in width, but they are so beautifully printed that they are quite legible.

I have not left myself much space for the consideration of the second class of miniature publications, or toy-books, but as in any case I could do no more than introduce the reader to the subject, perhaps that is as well. Toys are signs of luxury, therefore it is not surprising to find that toy-books do not begin till the eighteenth century, though according to our classification there is one notable exception. This is an *Almanack for XII. yere*, printed by Wynkyn de Worde in 1508, in 48mo. This almanac is given in the Bibliographical Society's *Handlists of English Printers*, where it is stated that a copy survives in the Bodleian Library. Probably there are other little almanacs of the sixteenth and seventeenth centuries in existence, but they are so rare that they hardly come into the ordinary collector's scheme of things.



MES PRISONS *Paris, modern edition*

With the latter half of the eighteenth century, however, the miniature almanac becomes an established fact, and examples are fairly common, though for the most part booksellers have agreed to consider them valuable, and to price them accordingly. The *London Almanack* was issued yearly by the Company of Stationers from about 1780 to about 1800, and collectors should have little difficulty in picking up several of the different issues. The earlier years are smaller than the later. A copy for the year 1785 only measures $1\frac{3}{16}$ ins. by $1\frac{1}{8}$ ins., while another for the year 1794 is an inch taller. In each issue there



THE COMPLETE ANGLER *Frowde*

is a folding plate representing some well-known edifice, such as Somerset House or the Coal Exchange.

All through the nineteenth century the miniature almanac made its yearly appearance. A specimen from France is *Le Tableau de la Vie. Annee* 1820, $1\frac{1}{16}$ ins. by $\frac{11}{16}$ ins., illustrated by full-page woodcuts. Another from Germany, the smallest I have ever seen, measuring only $\frac{5}{8}$ in. by $\frac{1}{2}$ in., is an *Almanach auf das Jahr*, 1823, published at Carlsruhe. Some almanacs almost as tiny were issued in London by Schloss about 1840. They have little poems in them, and portraits of eminent persons. In the one for 1840 there are the likenesses of Thomas Moore and Macready, and in the one for 1842 of Dickens and others. Another series of *Pictorial Miniature Almanacks* was issued by T. Goode at about the same period.

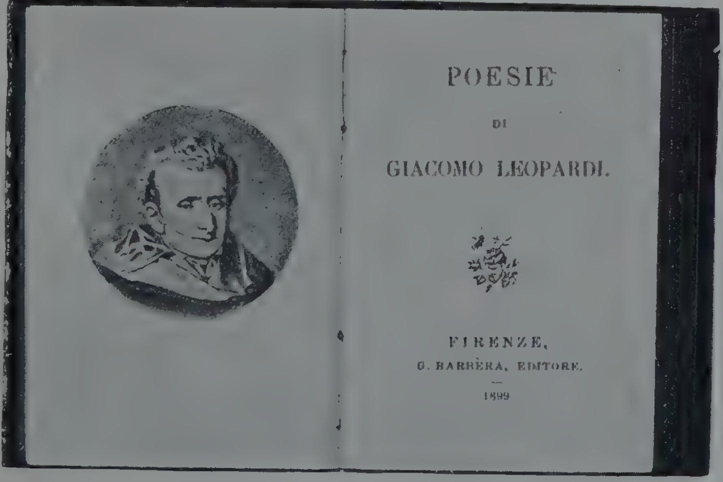
Besides almanacs we find many tiny books for children, of which I may quote a few. The Banbury chap-books are the best known. Most of them were above the four inch limit, but there were a few smaller ones. I found a list of sixteen in a catalogue not long ago measuring about 2 ins. by $1\frac{1}{2}$ ins. They were mostly fairy stories, *Cinderella*, *Tom Thumb*, *Jack the Giant Killer*, and so forth. Some of the blocks by which they are illustrated are ascribed to Bewick, but otherwise their interest is purely sentimental.

A more ambitious effort is *The Fairy Annual*, issued by Joseph Robins in 1838. It is a little miscellany in prose and verse, and from the publisher's announcement it should have illustrations; but I have never seen a copy with them. It measures $1\frac{3}{4}$ ins. by $1\frac{1}{4}$ ins., and is prettily printed and got up.

Quite recently there have been some miniature books of this nature. A series of ten volumes of fairy stories, $1\frac{3}{4}$ ins. by $1\frac{1}{4}$ ins., was issued in 1896 by Pairault et Cie in Paris. The sets were on sale in tiny bookcases made of cardboard, covered with a fair imitation of antique needlework, with a glass door. Among the stories are to be found *Ali Baba*, *Aladdin*, and *Little Red Riding Hood*. They are fairly well printed.

The miniature books issued by Messrs. Bryce of Glasgow about the same time are well known. The smallest of them, the *New Testament*, measures $\frac{11}{16}$ in. by $\frac{9}{16}$ in. The characters on the pages are so minute that they can only be read with a magnifying glass, and are, of course, not printed from set type, but by photography.

This brings us to the smallest book in the world, or at least the smallest printed from set type. It is a letter written by Galileo to Madame Christina di Lorena, republished by Salmin at Padua in 1896. It is $\frac{1}{16}$ in. less than Bryce's *New Testament* in height, and is only $\frac{7}{16}$ in. in width. It has no particular merit but its minuteness, but it forms a fitting conclusion to my hints on the formation of a miniature library.


POESIE

DI

GIACOMO LEOPARDI.

FIRENZE,
G. BARBÈRA, EDITORE.
1899

LEOPARDI *Florence*, 1899

Pictures

THE EXHIBITION OF PRIMITIVE ART AT BRUGES

BY OCTAVE UZANNE

A few weeks ago I came to Bruges, just as the Mussulmans go to Mecca, in order to pay homage to the primitive Flemish painters, these demi-gods of the naïve, delicate, and opulent art of the middle ages, who have just been brought together to form an incomparable *ensemble* at the Palais Provincial of the town of Beguine convents and sleeping canals.

PORTRAIT OF HIS WIFE BY JAN VAN EYCK

About thirty-five years have now gone by since Malines and Bruges had, each in their turn, made the first attempts at arranging an exhibition of pictures of the ancient Bruges school. Subsequently the town of Brussels thought of taking up again this idea of a temporary gathering of old Flemish masters, but it was then impossible to obtain the loan of the most famous works which the churches, the convents, and certain Belgian and German museums pretended to guard jealously. The scheme had therefore to be abandoned, and we now see really for the first time in Bruges a gathering of the admirable painters of religious mysteries, and of the touching limners of the martyrs, whose infinitely minute art, splendidly executed to defy time, deserves our attention equally for the precise details of the incomparable landscapes, architecture, or costumes, and for the naïve, elegant, slender grace, and the faultlessness of a *technique* which surpasses in finish and expression all that has been accomplished afterwards in the days of the renaissance and of the eighteenth century.

The exhibition, opened on the first floor of the Palais Provincial in Bruges, is composed of pictures and of some superb tapestries on the ground floor. Other objects bearing equally upon primitive Flemish art, such as furniture, sculpture, goldsmith work, brass, ivories, stone-ware, faïence, and china, have been exhibited at the Hôtel Grunthuuse, near the church of Notre Dame, a kind of small, mediæval palace which has just been acquired and restored by the town of Bruges, and where we shall probably see later on the most interesting pieces of her municipal museum.

Let it be understood that I can and must speak here only of my visit to the marvellous pictures of the brothers Van Eyck, of Gérard David, Thierry Bouts, Jan Gossart, of the master "d'Oultremont," of Peter Christus, and of the divine Hans Memlinc, of whose work the exhibition contains the most complete collection ever made.

The paintings of the Flemish primitives occupy eight rooms of the Palais Provincial. There are nearly four hundred incomparable pictures, which give a general idea of the evolution of painting in the Netherlands, from Melchior Broederlam (about 1398) to Breughel the elder (1568). Thus one can contemplate the gathered works of the most famous masters belonging to the primitive schools of Bruges, Ghent, Brussels, Haarlem, Louvain, and Antwerp.

In the absence of Mr. James Weale's catalogue, which was not ready when this article was written, a notice penned by Mr. A. Wauters tells us that a project had to be finally abandoned, which was to have resulted in the chief attraction of this exhibition. Its organizers had conceived the beautiful dream of exhibiting in its entirety the masterpiece of the Van Eycks, that polyptych of the *Adoration of the Lamb*, the fragments of which are to-day dispersed, divided between the church of Saint Bavon in Ghent and the museums of Berlin and Brussels. All the painting of this work had been done by Jan Van Eyck, whilst his brother Hubert took a share in the conception of the whole.

"At the Berlin Museum," says Mr. Wauters, "where nothing that concerns the history of art is treated with indifference, the first overtures made with that object in view were favourably received, and, for a few days, we flattered ourselves with the idea of being able to re-erect in its birthplace the work of the genius of the two brothers, Jan and Hubert Van Eyck, a bold reconstruction which ought to have made Bruges for some time a place of pilgrimage for all the devotees of the cult of painting, just as Bayreuth is for those who love great and noble music. Unfortunately, some legitimate scruples caused by the feeling of administrative responsibilities, interfered with the negotiations which had been so happily commenced, and finally the project had to be abandoned."

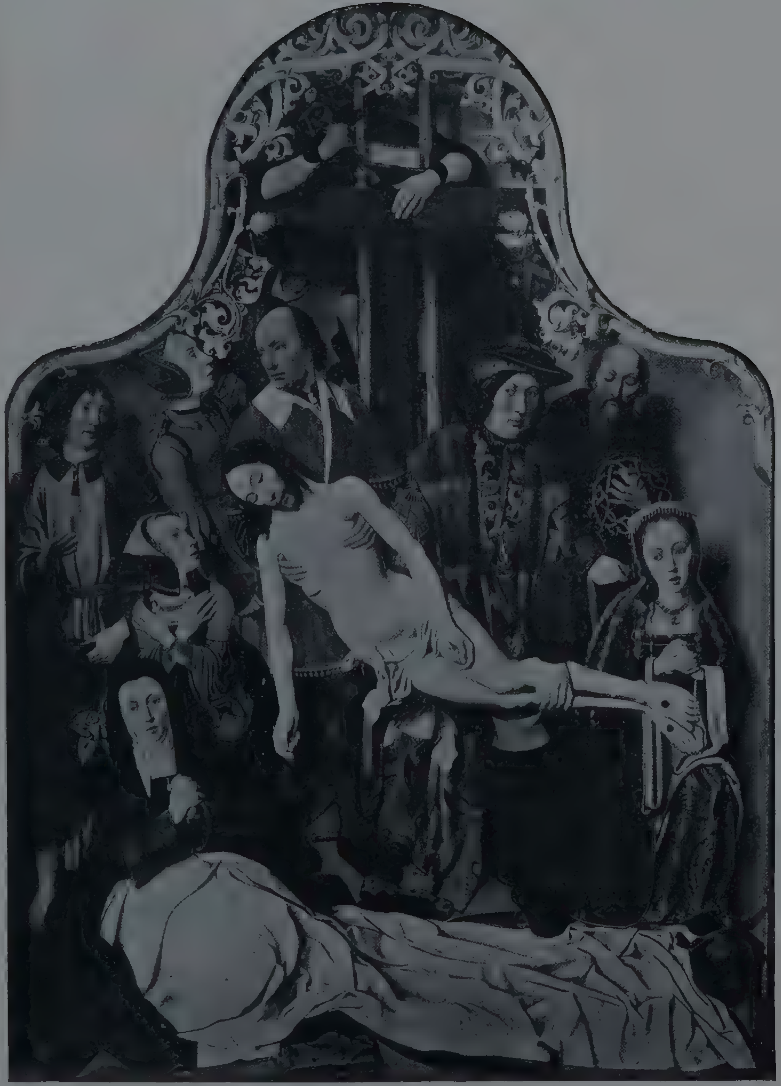
It is a real pity, and all the admirers of the Van Eycks will thus be deprived of the perfect feast they might have hoped for.

Another cause for regret: Bruges, with all its abundance of buildings, the artistic *cachet* of which is being preserved with so much zeal, has no edifice where pictures could be decently exhibited. The rooms of the Government Palace, which, in the absence of a better place, serve to-day for this unique exhibition, have never been intended for such a purpose. Such daylight as penetrates into the building is false, badly distributed, or insufficient. I state these shortcomings with regret, but the observation is necessary that, without the required light, an exhibition cannot give full satisfaction.

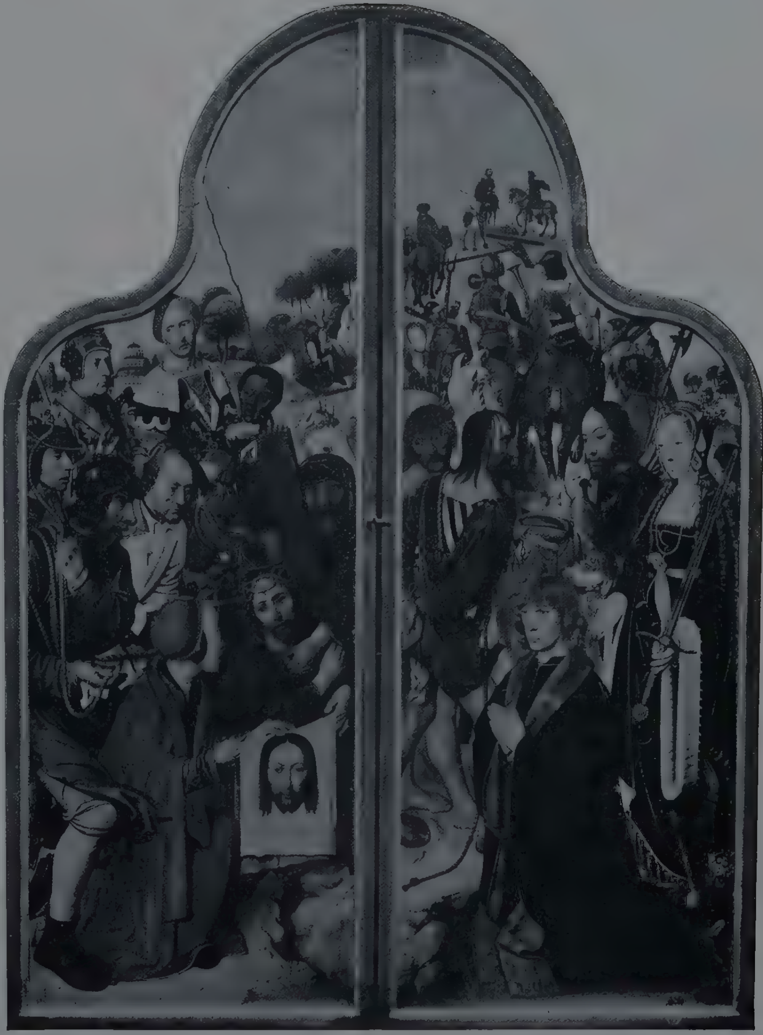
This exhibition, after the example of what is done in England for such "loan exhibitions," is due to the temporary loan from collectors, museums, and churches. The best primitive pictures of the museums of Brussels, Antwerp, Louvain, Rouen, The Hague, Strasburg, Sigmaringen, Aachen, Glasgow, and Liverpool, can be admired side by side in the rooms of the Bruges exhibition. In the same way the hospitals of Brussels and Ypres, the seminary of Bruges, the churches of Antwerp and the principal towns of Belgium have vied in parting with their finest triptychs to enrich the congress of the primitives of which I am speaking. From England, the Duke of Devonshire, Lord Northbrook, the Earl of Crawford, Sir Charles Turner, and many others have sent the gems of their collections. From Germany come some works belonging to the galleries of Prince Anton Radziwill, Baron Albert Oppenheim, Dr. Von Kauffmann, etc. The generous French senders of primitive pictures are Mme. André, MM. Goldschmidt, Dreyfus, Sedelmeyer, Baron d'Albénas de Montpellier, etc.

It cannot be denied that the effort accomplished at Bruges is very successful. It would have been more so if it had been possible to secure certain important works whose owners would not part with them, and some others whose absence must be regretted, though it cannot be explained, such as, for instance, Van Eyck's marvellous drawing, *Le Miracle de Sainte-Barbe*, which can be found at the Antwerp Museum. Why is it not here? Should it be for the futile reason that it is not an oil-painting? Such a masterpiece on paper is worth as much as all the canvases in the world.

In the entrance-hall are the Van Eycks. First of all, of course, the *Adam and Eve*, the two wings from the Brussels Museum; then the famous picture from the Bruges Museum, *La Vierge Glorieuse*, in which the canon, Van der Pale, is portrayed at the feet of the Virgin, with his missal bound in deer-skin, his squirrel-fur, his spectacles, and his living realistic face, between the superb armour of St. George and the marvellous cape of Bishop Donatien. Moreover,



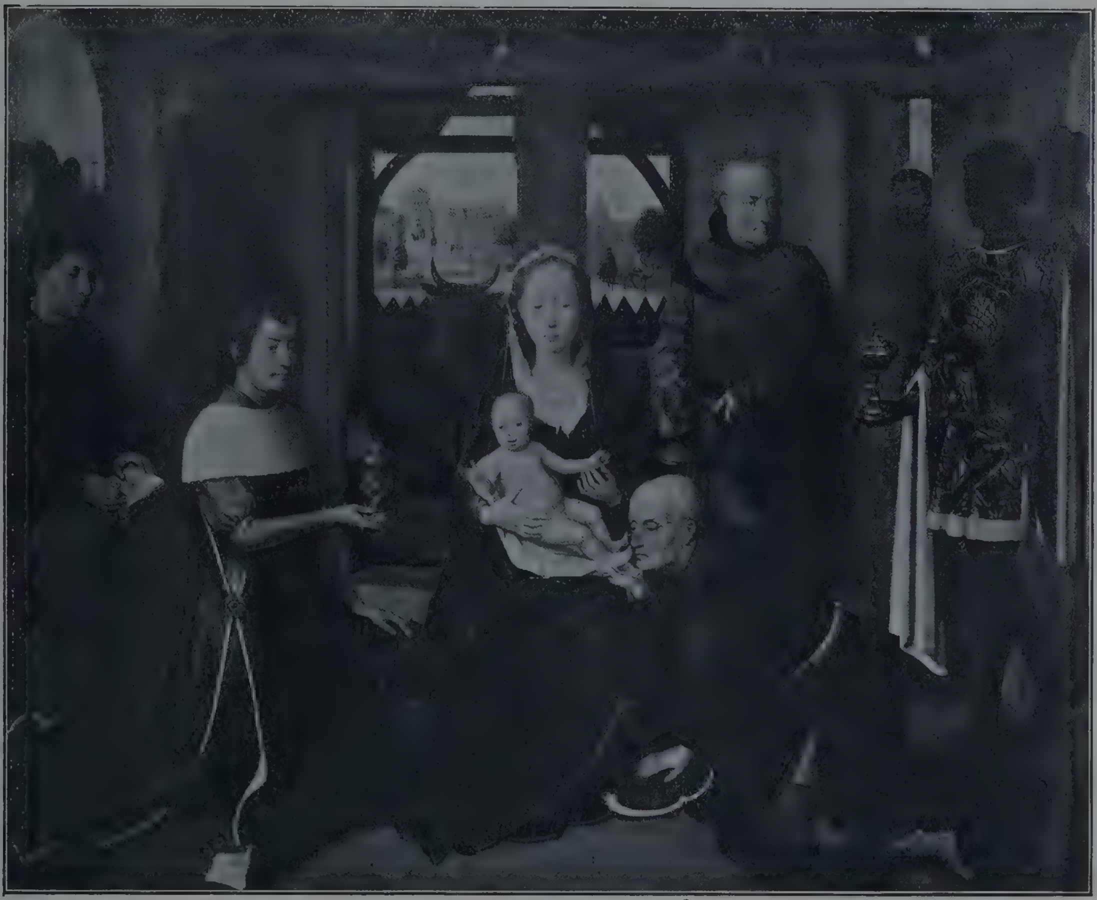
THE PASSION (CENTRE PANEL)
BY THE MASTER OF OULTREMONT



THE PASSION (SHUTTERS)
BY THE MASTER OF OULTREMONT

one can admire that life-like portrait by Van Eyck of Jan's wife, which a Bruges citizen found accidentally at the fish market in 1808.

Amongst the paintings sent from abroad as works by Van Eyck, precedence should be given to a very curious panel belonging to the collection of Sir Francis Cooke, at Richmond, *The three Maries at the Tomb of Christ*, and a delightful *Madonna and Child by a fountain*, belonging to Lord Northbrook.



THE ADORATION BY HANS MEMLINC

The same room unites, thanks to some foreign art lovers and to the Brussels Museum, a certain number of works by Peter Christus, who flourished at Bruges in the second half of the fifteenth century, and of whom Bruges, alas ! possesses nothing. His *Saint-Eloi vendant une bague à des fiancés*, belonging to Baron Oppenheim, of Cologne, is a work worthy of the greatest of Flemish masters.

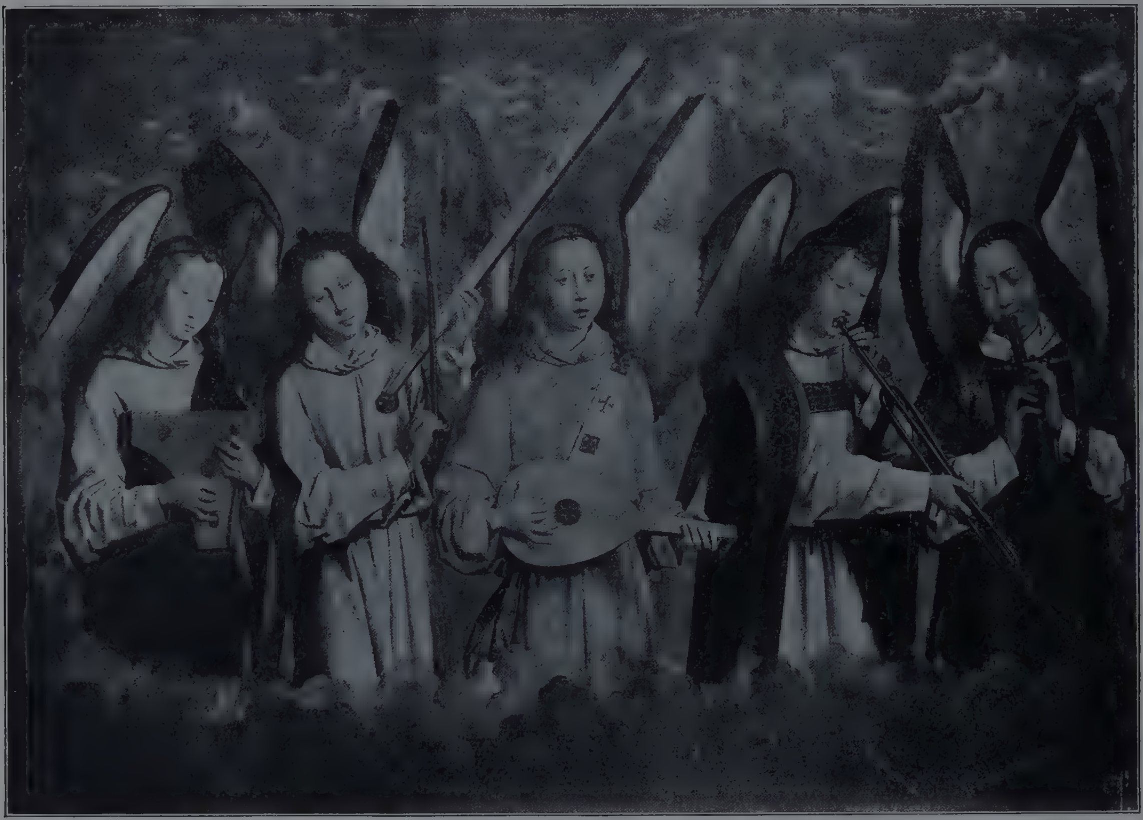
In the entrance-room are yet grouped some specimens of the first epoch, particularly represented by the limner of Philip the Bold, Melchior Broederlam, of Ypres, the painter of the wings of the famous Dijon altar-screen.

The rooms to the left of the entrance are devoted to Mabuse, Mostaert, Prevost, Metsys, Van Orley, Patenier, Bles, Jerôme Bosch, and Breughel the elder.

Two small rooms, adjacent to the large hall, harbour the works from the Kauffman collection in Berlin, and the panels on which Lancelot Blondeel, the author of the *Cheminée du Franc*, has executed with singular mastery religious subjects on architectural backgrounds, heightened with gold, all done in pen-and-ink in a most original way.

There remain yet the unknown masters, to whom modern criticism has given provisional names whilst waiting for definite attributions. Thus the "Master of Oultrement," who, at the time of Charles V.'s minority, painted a remarkable triptych, *The Passion*, which has been acquired by the museum of Brussels.

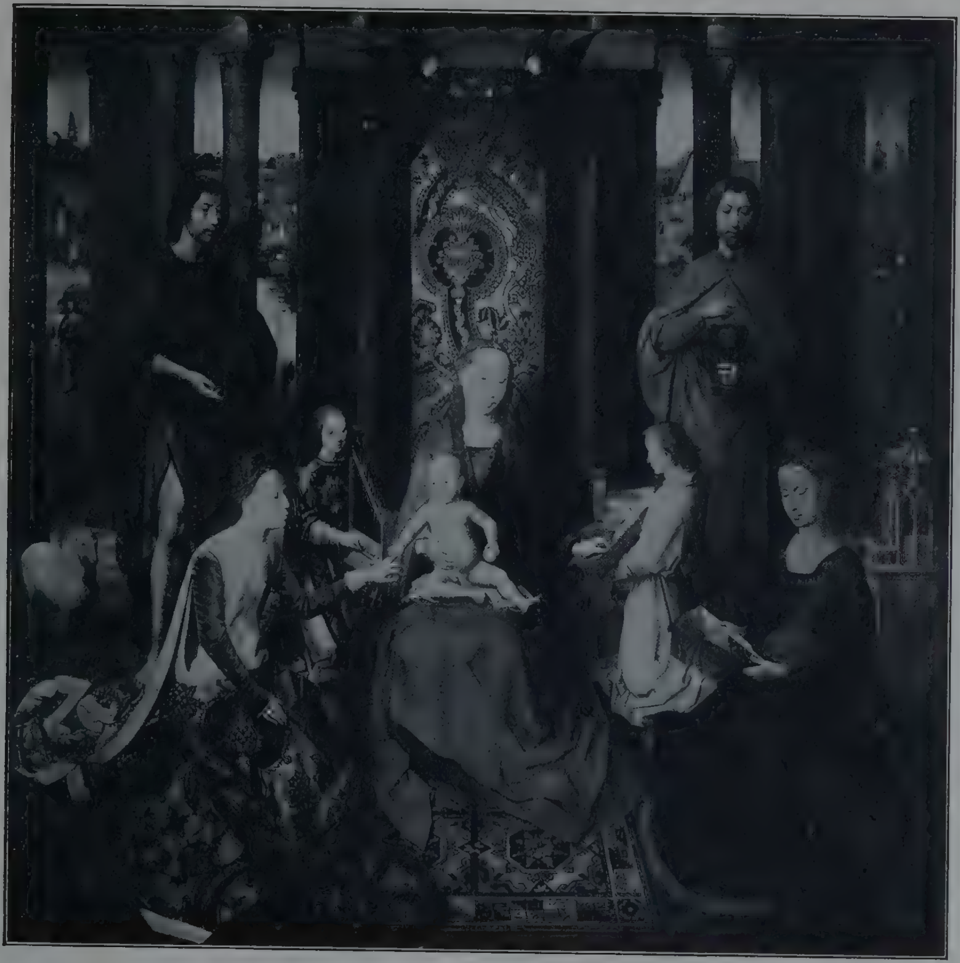
Hans Memlinc, the Bruges painter *par excellence*, is represented here by a considerable number of panels, in which this mystic limner appears in the most subtle aspect of his marvellous talent. There are the five masterpieces from the hospital of St. Jean, that famous *Shrine of St. Ursula*, which has, alas! been so clumsily repaired by abominable retouchers, and also the shuttered altar-screen, the *Mystic Marriage of St. Catherine;* then the triptych of *The Adoration;* the diptych of the *Vierge a la Pomme;* the *Portrait of the Sybil;* and the *St. Christopher* from the municipal museum. To these already well-known pictures by Memlinc, and to those from the Antwerp Museum, the decoration for the organ of the monastery of Najera, have been joined some almost entirely unknown religious compositions which have been sent from private galleries in England, Italy, and Holland. Never would it have been possible to admire Memlinc in a more glorious *ensemble.*



LEFT WING OF THE ANTWERP TRIPTYCH BY HANS MEMLINC

One would wish, as the writer, J. K. Huysmans, has observed, to know the inner life of such a painter, but not even his outer life has become known. The legend which has made of Memlinc a soldier in the service of Charles the Bold, escaped from the defeat of Nancy, and arriving, in the midst of winter, wounded and dying of cold and hunger, at the hospital of St. Jean, where he was received and nursed, is pure invention. Mr. James Weale has proved by documents discovered among the archives of Bruges that he was a notable burgher of that town, married, the father of three children, whose names have been recorded: Jean, Petronille, and Nicholas. He possessed, moreover, two houses, paid an annuity of nine escalins to the poor of Notre Dame, and lent some money to the city for war expenses. He was therefore not, as had been believed, an indigent. His birthplace is unknown, but it is known that he died at Bruges about the end of the year 1495.

Another great Bruges artist has been brought equally into prominence by the enthusiastic admiration of the connoisseurs at this exhibition of the Flemish primitives. I am referring to Gérard David, also called Gérard of Bruges, who has been unknown until he was discovered a few years ago by Mr. Weale. This Gérard David will, I believe, in future be considered in the first rank of the Gothic masters, thanks to his triptych, *The Baptism of*



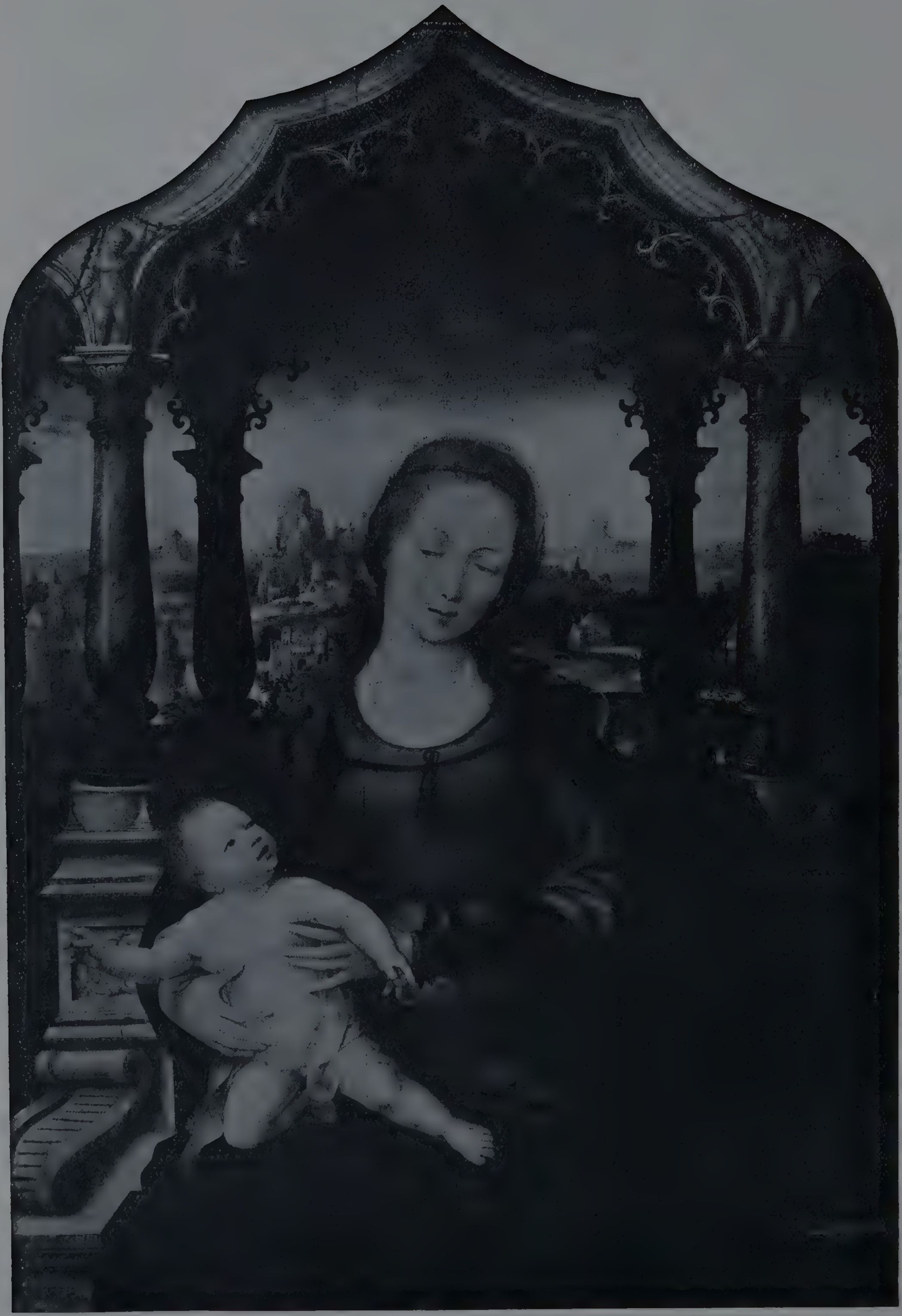
THE MYSTIC MARRIAGE OF ST. CATHERINE
BY HANS MEMLINC

Christ, which is a work of indescribable beauty; thanks also to the *Judgment of Cambyses*, and to the *Supplice de Sisamnès*, known also as the *Prevaricating Judge*, where the painter has produced with extraordinary calmness and serenity the most realistic, the bloodiest of all tortures, that has ever been painted with such minuteness upon canvas.

The Rouen Museum has added to these pictures by Gérard David the masterpiece in its possession, *La Vierge et l'Enfant a la Grappe*, surrounded by numerous celestial and earthly figures (the artist and his wife among others). It completes a superb *ensemble*, which is not much enhanced by the enormous triptych from the Somzée collection. But the *Vierge au Paon*, from the Oppenheim gallery in Cologne, Lord Crawford's *Holy Family*, and *The Coronation of St. Catherine*, belonging to Count d'Arco Valley, of Munich, help to corroborate the strong impression produced by the work of a long unknown artist.

Nothing is known about this admirable master, who is so vigorous, so personal, so varied in his compositions, and who reveals himself as so powerful a colourist. It is believed that Gérard David was a Dutchman, who settled at Bruges about 1483, and who studied painting with Memlinc; but all this is very vague, and it is a pity to think that we are so ignorant about the majority of primitive masters, notwithstanding the assiduous researches and minute study bestowed upon the subject, for the last twenty years or so, by some conscientious, persevering, and enlightened erudites like Mr. James Weale, whose *Historic and Descriptive Catalogue of the Brussels Exhibition* will remain a valuable possession.

It is, moreover, a great thing to have discovered this Gérard David, who has only been known to us since so short a time. It is one of the greatest merits of English criticism to have tried to throw a little light upon the attributions to famous painters of all works of the primitive period, which seem, in



THE VIRGIN AND CHILD
ATTRIBUTED TO VAN ORLEY

some way or other, to approach the manner of any particular master. One cannot be too careful as regards these attributions, and I am convinced that gradually the history of painting from the earliest days will be enriched by numerous names of hitherto unknown painters, and that, consequently, the redistribution of the works of that epoch, without possibly being altogether just, will be done in a far less arbitrary spirit than has prevailed hitherto.

The grand hall of the governmental palace, where Memlinc and David shine in all their splendour, is unfortunately the one which has the worst light. All the same it harbours the most remarkable part of the exhibition, both as regards numbers and quality.

One can only admire, without finding adequate expressions for them, the religious pictures by the brothers Van Eyck, such as the *Consecration of Thomas à Beckett*, which forms part of the Duke of Devonshire's collection at Chatsworth, and has never before been seen in Belgium. With equal delight we notice the incomparable works of the Brussels master, Roger Van der Weyden, amongst which figures in the first rank the admirable *Pietà*, so long hidden under the name of Mabuse in one of the villas of the Pallavicini-Grimaldi family, near Genoa; although the *Nativity*, the *Donor Recommended by St. Jerome*, and the *Adoration of the Magi* by the same artist are works of ideal beauty and amazing execution.

An extensive study, almost a volume, would be required to do justice, even summarily, to the splendour of the pictures by Quentyn Matsys, and to the prodigious decorations by that phenomenal artist who is only known under the name of one of the last possessors of his canvases; the *Maître d'Oultremont*, of whom the Brussels Museum owns the Passion triptych, painted about 1505. And what am I to say about the dazzling Gossart, and about the brilliant master of Mérode, or of Flémale, whose name has also to be determined yet, and who shows, besides a *St. Veronica* and an *Annunciation*, *A Virgin Reading*, belonging to M. de Somzée, which defies all description, so great is the perfection of this sublime vision!

Of Thierry Bouts's works, equally mysterious as they are, I should like to analyse, if space permitted, the extraordinary *Supplice de St. Erasme*, as well as the triptych, *The Martyrdom of St. Hyppolyte*, both of which are works to suggest a whole chapter of æsthetics. And the Hugo Van der Goes, the Gérard of Haarlem, the Van der Meire, the Joachim Patenier, the Bernard Van Orley, the Jan Mostaert! And the amazing nightmares by Jerome Bosch—what am I to say of them! There is a splendour all around, the intensity of which is quite beyond expression, an orgiacal feast of the retina, an intoxication of the sense of sight, which amounts almost to giddiness.

When masters of art have lifted themselves in the domain of æsthetics to the height of the divine, they become in a way comparable to gods, and every house where their works enter is immediately transformed into a chapel or a temple, of which the critic is only the fervent priest, prostrated in ecstasies. One must go to Bruges. No pen can describe the jewels, the gems, the blue countries, the precious beauty of the primitive painters. What words can one find for such colours!

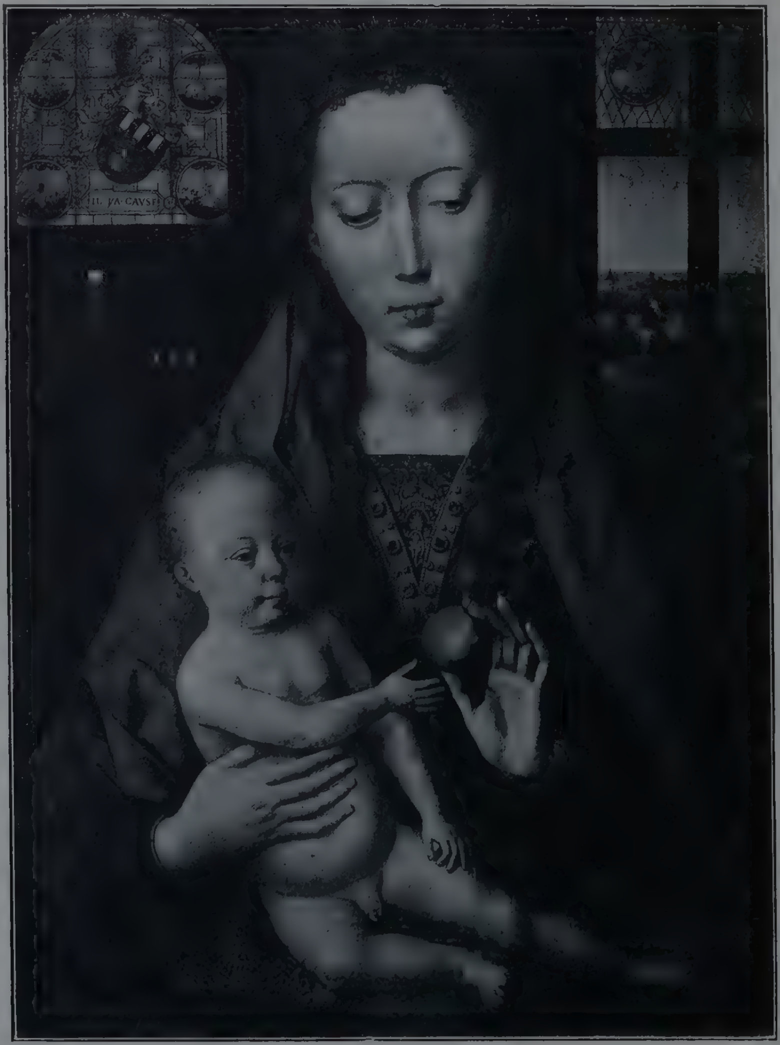
The religious idea dominates at this congress of Dutch and Flemish Gothic painters, among whom are but few Italians and Germans, and no Clouet or Jean Fouquet. There are only mysteries, miracles, and realistic scenes of martyrdom, interpreted with rigour amounting sometimes to brutality, with a sure and peaceable vigour, where the dramatic action is, as it were, frozen in a merciless religiosity. All these old masters seem to have ignored pity, the emotion which acts upon the facial muscles or sharpens and discolours the features; the marvellous Thierry Bouts, for instance, who shows us in the *Martyrdom of St. Erasmus* the apostle, whose entrails are slowly and carefully wound around the reel of a spit turned by two placid executioners, expresses no nervous twitch, no fright, disgust, terror, or human suffering, either in the sufferer, the assistants, or the spectators, among whom figures in the front row the sumptuous procurator. The mystic idealism of supremely impassable beauty deifies all these hagio-iconographic scenes. The middle ages had not only harnessed the bodies of the heroes, the souls as well were closed, serene, cold, and deprived of tearful and soft pity. The mediæval chroniclers and painters could and knew how to reproduce with the same candour and superior dryness carnage, human sacrifices, and murder. In all the pictures of martyrdom the victims appear to be under chloroform, and the torturers work calmly, with their eyes hardly illumined by attentive curiosity, just like chirurgians during an anatomy lesson.

The amazing Gérard David, called Gérard of Bruges, in his frightful *Torture*, where the condemned man is slashed all over, brutally skinned, pulled out of his skin, which is, so to say, turned inside out from leg to heel, like a stocking, does not try to render in this scene of butchery either the ferocious pains nor the consternation of the judges and executioners; exactness is carried to a very paroxysm of realism; the veined flesh appears here quivering, streaming, and yet the executioners show an application and zeal undisturbed by any emotion;

the sufferer, with clenched teeth and his eyes fixed upon the zenith, is as though he were made of wax; the spectators are frigid, hardly concerned. Nothing deranges the beautiful attitudes, the harmony, the clearness, the minute neatness of the painting, which remains superhuman above suffering and fright.

Among the illustrations reproduced in these pages will be found some of the most remarkable works of this beautiful Bruges exhibition which will leave such lasting recollections to those who have admired it; but photography is too cold, too mediocre, too grey for such works, of which it can only sum up the image, without giving an idea of the magic of colour. With all these pious painters who worked as good Christians, what astonishes most is the incomparable brilliancy of their landscapes with their unreal tonalities, the decorative sumptuousness of the brocade, velvet and gold costumes, the flesh colour of the faces, the splendour of the purple mantles, the faithful polychromy of the oriental carpets, the limpid colouring of the eyes—all this photography will never be able to render.

Besides, face to face with such masters the critic feels the impossibility of describing the works; he feels the inadequacy of words to praise the extraordinary works of these mysterious craftsmen, about whom so little has been revealed to us, and who make us think, however erudite we may happen to be, that even the most extensive knowledge is but the topography of ignorance.



LA VIERGE À LA POMME
BY HANS MEMLINC

AN AUCTION ROOM

WELL KNOWN IN THE
EIGHTEENTH CENTURY

From the Water-colour Drawing
by Thomas Rowlandson

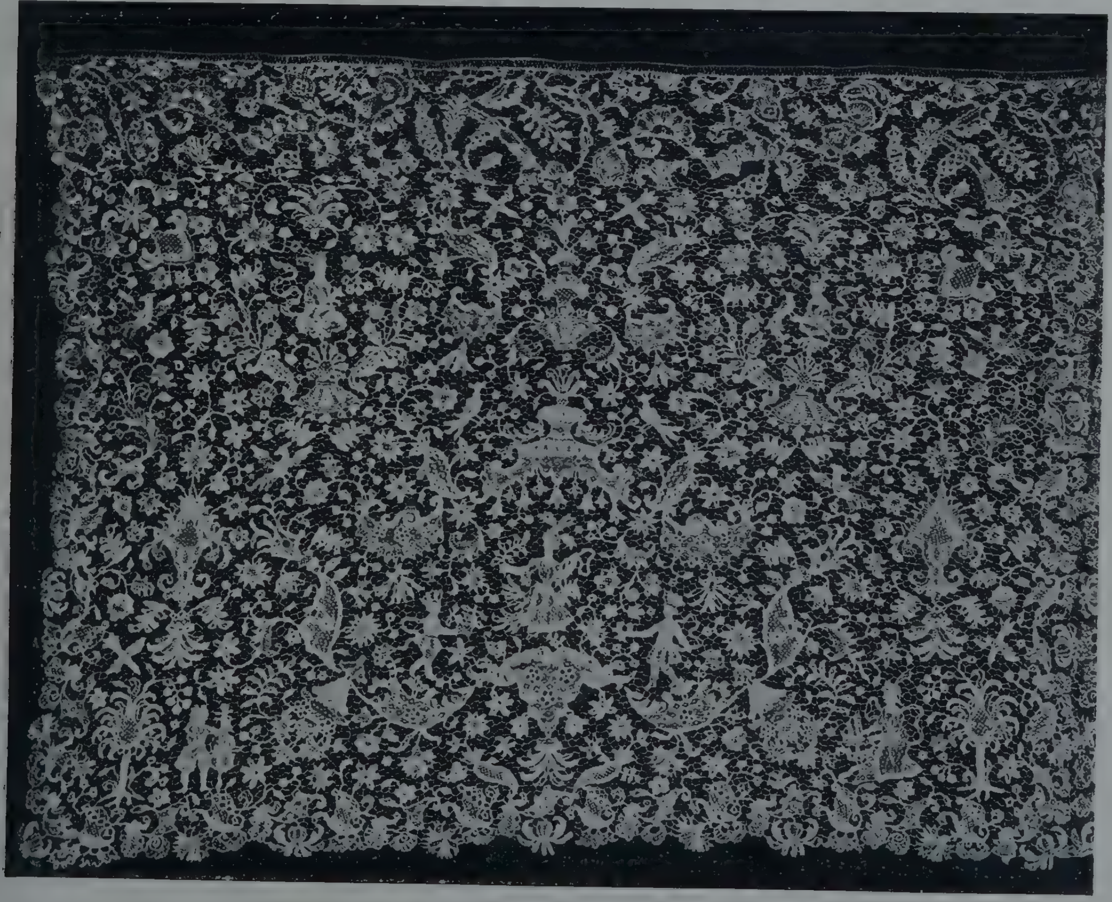
LACE . . . AND NEEDLEWORK

HUMAN FIGURES IN LACE

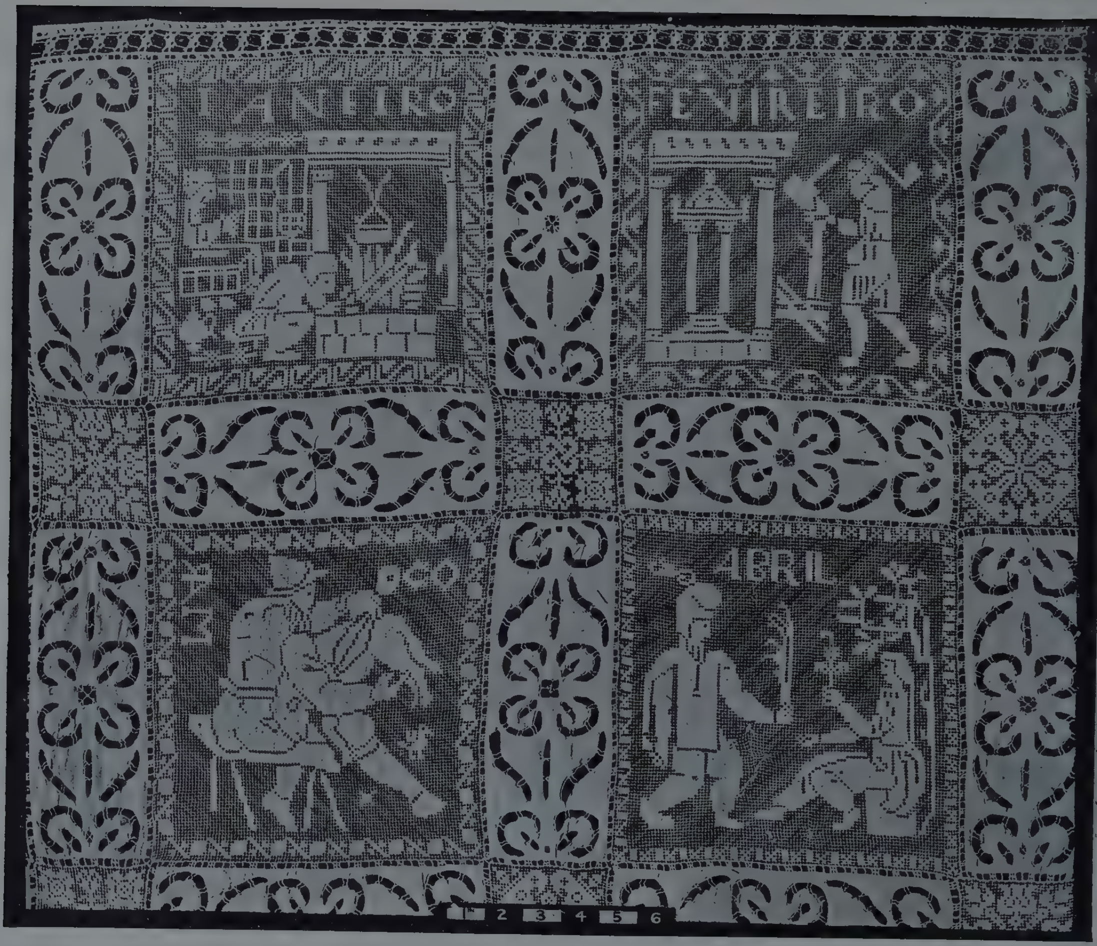
BY MRS. F. NEVILL JACKSON

For the collector of lace who wishes to specialise, there is no more interesting department of the subject than the representation of the human figure in lace. It is so much more satisfactory to have a completely representative collection of one offshoot of a great subject than to possess specimens of every type and style without the cohesive influence of any main idea to give point to the whole.

The advantage of using the human figure in lace as the thread on which to hang the pearls of our collection is, that by its means we are able to include specimens of nearly every kind of antique handmade lace known, for though figures appear chiefly in the most costly and elaborate types, such as the earliest efforts of the Chateau Lonray, which afterwards developed the Alençon lace, but were first known as points de France; in Venetian point, and in the finest Valenciennes and point de Flandres; yet figures also appear in the most primitive and archaic types, such as the old laces of Crete and the Ionian



ONE OF A PAIR OF CRAVAT ENDS OF POINT DE FRANCE LACE LATE SEVENTEENTH CENTURY
WITH MALE AND FEMALE FIGURES IN THE COURT DRESS OF THE PERIOD
AND PSEUDO-ORIENTAL FIGURES REPRESENTED



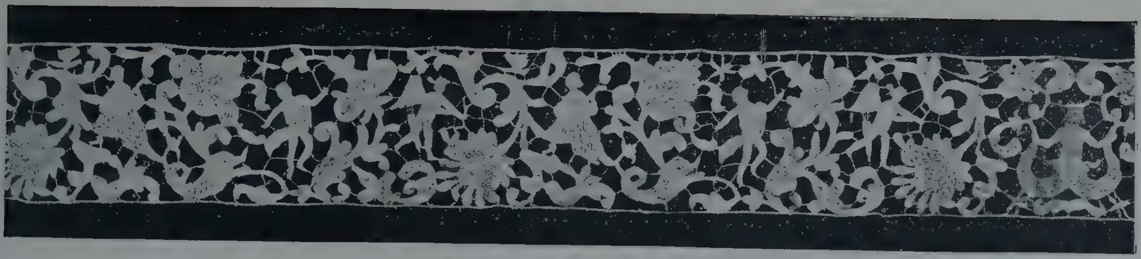
HUMAN FIGURES IN LACIS DARNED NETTING
FROM A SERIES OF LACE PICTURES REPRESENTING THE MONTHS

Isles, besides the well defined and sometimes elaborate representations in Greek lace.

In all the early forms of open-work ornamentation, which may be described as embryonic lace, such as drawn linen work, punto tirato, darned netting, punto recamato, figures appear, often in archaic and grotesque forms—human heads having the bodies of birds, beasts, or fishes, mermaids, beasts of the apocalypse, centaurs, and other mythological forms sometimes appearing; the medieval and pre-renaissance form of design, though chiefly simply geometric, occasionally showing a startlingly elaborate human figure.

The most elaborate representations are to be found in lacis, or darned netting. The reason is not far to seek, for the method of work is so simple and quick in comparison with the more laborious kinds of work with the needle point, that much more elaborate pieces could be attempted. The sixteenth century lacis had a net-work ground of square meshes, the *opus araneum* or spider ground. This was made by beginning with a single stitch, as in the netting of the present day, and increasing a stitch on each side until the piece was of the requisite dimensions; on finishing the strip when of the required size, a stitch was reduced on each side until one only remained. This plain netting ground was called *rézeuil*, from which the word *reseau*, or net ground work of modern handmade lace, in distinction from the bars or ties, is derived. The word "lacis" was used for the net when embroidered. Lengths of plain *rézeuil* were used for window curtains, bed hangings, and coverlets, and lacis was used for the dresses of saints for altar hangings, besides very many domestic purposes.

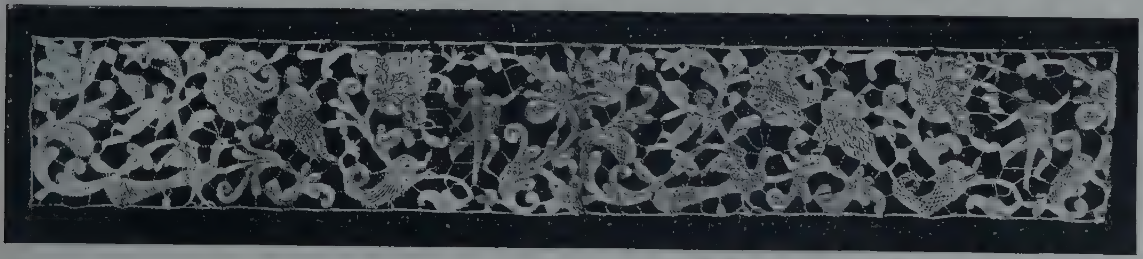
Sometimes greater variety of effect and additional solidity was obtained by alternating squares of plain or embroidered or cut linen with the lacis, and the armorial bearings of the owner were frequently used as the design. A splendidly elaborate specimen of human figures in "lacis," dating back as far as the seventeenth century, still exists. It is an ecclesiastical piece, measuring three yards in length, and



BORDER OF NEEDLEPOINT LACE SHOWING FEMALE FIGURES WITH MUSICAL INSTRUMENTS, WINGED CUPIDS EQUIPPED WITH BOW AND ARROWS, MALE FIGURES, DOLPHINS, AND PEACOCKS ALSO APPEAR PERIOD, SEVENTEENTH CENTURY; WIDTH OF LACE, 3½ INCHES

shows with marvellous skill apostles with angels and saints.

The subjects of nearly all the most elaborate pictures in lacis have been Biblical incidents, or the portraits of Old or New Testament characters; occasionally alternate squares of linen and darned netting give a series of pictures setting forth the history of the Creation; incidents in the life of Joseph, or records of the life of the holy family, when the presentation of gifts by the Magi, the flight into Egypt, and so on, will be crudely given. These pieces can hardly be termed ecclesiastical lace, for they were frequently made for household use when the Puritan spirit of the day demanded the frequent reference to Holy Writ, and the commonest articles of daily use bore ostentatious testimony to the familiarity of their owners with the text of the Scriptures.



PART OF ABOVE

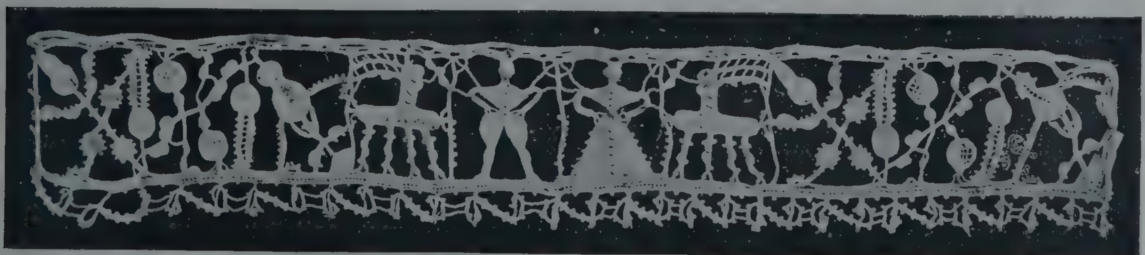
It was towards the end of the reign of James I. that the Puritan ladies devoted themselves especially to representing religious subjects in lace and cut-work — work which had hitherto been executed exclusively for Church vestments and furniture.

In the *City Match* Jasper Magne says:—

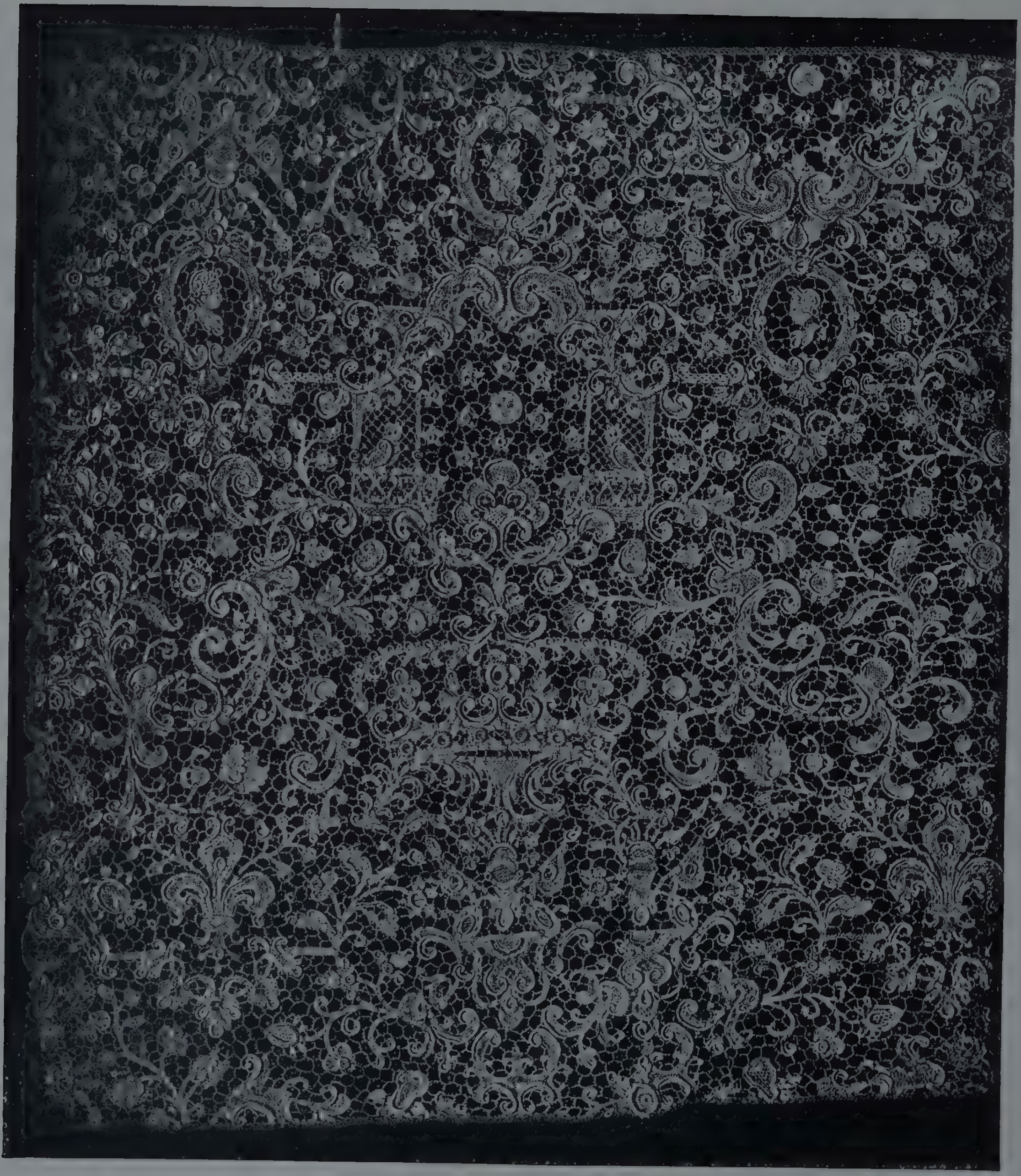
> "She works religious petticoats for flowers.
> She'll make church histories. Her needle doth
> So sanctify my cushionets besides.
> My frock sleeves have such holy embroideries
> And are so learned, that I fear in time
> All my apparel will be quoted by
> Some pious instructor."

Kings, queens, princes, and princesses have had their portraits executed in lace. A splendid specimen was shown us recently of King Charles of Spain, whose full-length figure was formed by the bobbins in a beautiful Valenciennes flounce. The date, 1661, was also worked into the design, and the King, then about in his sixth year (he died in 1700), was shown in the long hooped skirt and full sleeves with turned back cuffs with which the pictures of Vandyke have familiarised us.

It is hardly to be wondered at that early Alençon,



BORDER OF NEEDLEPOINT LACE SHOWING MALE AND FEMALE FIGURES IN THE DRESS OF THE SEVENTEENTH CENTURY



NEEDLEPOINT LACE WITH MEDALLIONS CONTAINING VIGNETTE PORTRAITS
PERIOD, LOUIS XVI

the point de France, Royal lace *par excellence*, should furnish many specimens of royal portraits in lace. The factory was instituted by the statesman Colbert, who brought from Italy skilled lace workers to teach the French peasants how to make the magnificent points on which the nobles were squandering their fortunes and impoverishing the country by paying away large sums to Italy and Flanders. The lace industry was fostered by royalty, given exclusive privileges in 1665, and named Point de France by Louis XIV. Both he and his successors, Louis XV. and Louis XVI., loved to deck their own persons with the splendid needlepoint lace, to order all who attended court to wear it and no other kind, and to give orders for the most costly and extravagant gifts for their favourites to be made of the lovely lace.

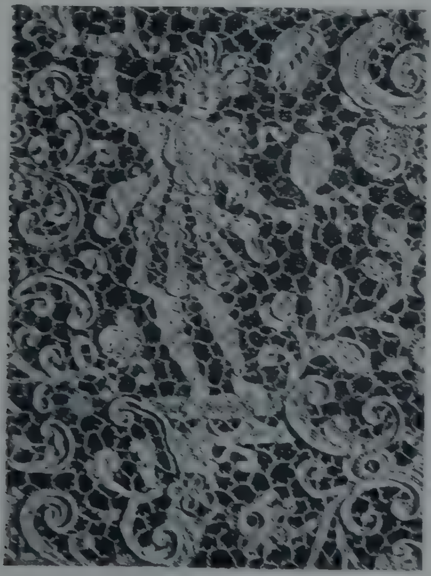
Many of these gift pieces contained the portrait in delicate medallions of the royal donor, and full length figures in miniature of courtiers, ladies playing musical instruments, and the most extravagantly dressed Indians characteristic of this period were worked into the design.

The appearance of Indian figures, such as are shown in the beautiful cravat ends in our illustration, form an important landmark in the history of French lace. Such figures indicate the date of its make to have been the end of the seventeenth or early half of the eighteenth century. They invariably show the odd kilt-like skirt reaching to the knees, and on the head upstanding feathers; sometimes the upper half of the body is clothed; sometimes a hunting implement is slung across from left to right.

Other figures of a pseudo-Oriental character are also to be found in Venetian point or French lace of the later seventeenth and early eighteenth century. A Japanese or Chinese style of feature and head-dress are traceable, and the taste which demanded negro attendants, Oriental lacquer plaques inlaid in furniture, Nankin teapots, and Indian gods in the boudoirs of the period, is traceable in the design of the lace of the day, where Indian, Japanese, and Chinese figures appear half Europeanised but distinctly Oriental, showing that they were inspired by Oriental models.

In Argentan lace elaborately dressed figures are found in seventeenth century specimens, though not so frequently as in the Alençon of the same period, the larger and bolder designs of Argentan lending themselves less readily to the minute detail required in representing the human figure. It is this necessary elaboration which has been the cause of the gradual dying out of the figure in lace designs; the modern tendency even in fine hand-made lace is towards simple flowing patterns, the comparative costliness of modern labour demands it, and the competition in cheap reproductions has also had much to do with the less close and painstaking work now produced. Where is the worker to be found who can afford to spend two years of life on a bobbins or needlepoint lappet, or the lace merchant who will pay the price which must be demanded for so much labour at the present rate of wage earning for skilled labour? When the nuns worked at the convents time was no object; emblems or a medallion portrait of the saint were worked into the lace in which the figure was to be dressed, and the more elaborate the design the greater the pleasure of the pious worker.

The modern tendency towards simplification of a design is well shown in Antwerp Pot lace, Potten Kant, a well-known pattern in bobbins lace. The original design included a figure of the Virgin, a pot of Annunciation lilies on either side, doves and an angel hovering near. The figures have entirely disappeared in recent times. Of two specimens which are before me now, one shows a dove but no angel; in the other the pot with lilies only is shewn; all the other items which once gave point and significance to the lace picture are omitted.



INDIAN FIGURE IN KILT-SHAPED GARMENT
AND FEATHERED HEADDRESS
CHARACTERISTIC OF LACE MADE IN FRANCE
EARLY IN THE EIGHTEENTH CENTURY

A TRIFLE LIGHT AS AIR
BEING THE STRANGE STORY OF A DICKENS MISPRINT
BY WILFRED HARGRAVE

"Your discovery was a genuine discovery (such as it was), for nobody had thought of looking into that place."—*John Rokesmith to Silas Wegg, "Our Mutual Friend," Book IV. ch. xiv.*

When Mr. Swinburne recently characterised *David Copperfield* and *Great Expectations* as the twin masterpieces of Dickens's genius, there were no doubt many admirers of the novelist who cordially agreed with the estimate, and a few lukewarm readers who were either indifferent or vaguely antagonistic to it. The effect of the Swinburnean pronouncement on one Dickens worshipper—who pens the present lines—was to make him take down from the shelf and re-read a book for which he had always had a special liking. Beyond question, *Great Expectations* is full of the masterly touches which nobody else could have conveyed quite as Dickens did, and it must always remain among the worthy monuments of his marvellous powers.

How often I have read the book I should not like to say, and the pleasure of doing so is as keen now as it was years ago. But this is not the time or the place for a panegyric of *Great Expectations*. Long since, I found a certain passage in it something of a stumbling-block. It is a sentence relating to Estella's mother, in the vivid description of the dinner at Mr. Jaggers', where Bentley Drummle, Pip, Herbert, and Startop are confronted with the housekeeper of the iron wrists. To suit the novel in any of its later editions, I give the reference as chapter xxvi., paragraph 14:—

> "No other attendant than the housekeeper appeared. She set on every dish; and I always saw in her face, a face rising out of the caldron. Years afterwards, I made a dreadful likeness of that woman, by causing a face that had no other natural resemblance to it than it derived from flowing air, to pass behind a bowl of flaming spirits in a dark room."

It will be noticed that there is a certain meaning in the word *air*, in the passage just quoted, but the idea resulting from the last two clauses is lacking in the precision that Dickens loved and invariably practised. By an extraordinary blunder, these words, exactly as they stand, have been printed by Dickens's own publishers for years, in edition after edition of the novel; and yet, owing to the meaning which does happen (partly owing to the eccentricities of our language) to linger in the sentence, nobody seems to have detected that anything is wrong with it, and the blunder—for blunder there is, as we shall presently see—looks as though it might go on for ever. Surely the new Biographical Edition will not perpetuate it, in face of the present note? Or have the present holders of the copyright continued the error so long that they will be like the gentleman who religiously wound up his time-piece every night for seventeen years before he discovered that it was an eight-day clock? Their property in *Great Expectations*, however, is rapidly expiring—as one sees by the recent issue of a sixpenny edition (still with the misprint)—and the market will soon be swamped with new editions.

A Tale of Two Cities is freshly out of copyright, and a large number of publishers have not been able to keep their hands off it. When there is a similar abundance of editions of *Great Expectations*, issued by publishers not so tightly swathed in tradition as the old firm, it is reasonable to hope that the *air* will be cleared, and replaced by the proper word.

For I have just had the satisfaction of proving, beyond the possibility of doubt, that an old surmise of mine is perfectly correct—instead of "flowing air," what Dickens intended, and wrote, was "flowing hair." Observe how this reading clears and strengthens the passage:—

> "I made a dreadful likeness . . by causing a face that had no other natural resemblance to it than it derived from flowing hair, to pass behind a bowl of flaming spirits in a dark room."

Let it not be said that I lay claim to any particular triumph for having "spotted" the error. I shield myself behind John Rokesmith's utterance to Silas Wegg, transcribed above—the discovery is a genuine discovery, *such as it is*. Let us at least do our Dickens the justice to restore to him a beggarly aspirate in its proper place, as it proceeded from his own magic pen!

Where and how the blunder—which is really quite a minor curiosity in its way—originated, I cannot say, and it is immaterial.* I do know that it has been faithfully repeated in endless editions during the last quarter of a century. May the H-less printer's reader who first "passed" it—if he is still in the land of the living—never know a moment's peace until he has made full confession of his crime! And, after all, it was a fatally easy "howler" to be betrayed into! The perfectly correct "fiery air" allusion in the same chapter, paragraph 13 (as printed), probably also contributed to the unhappy man's confusion.

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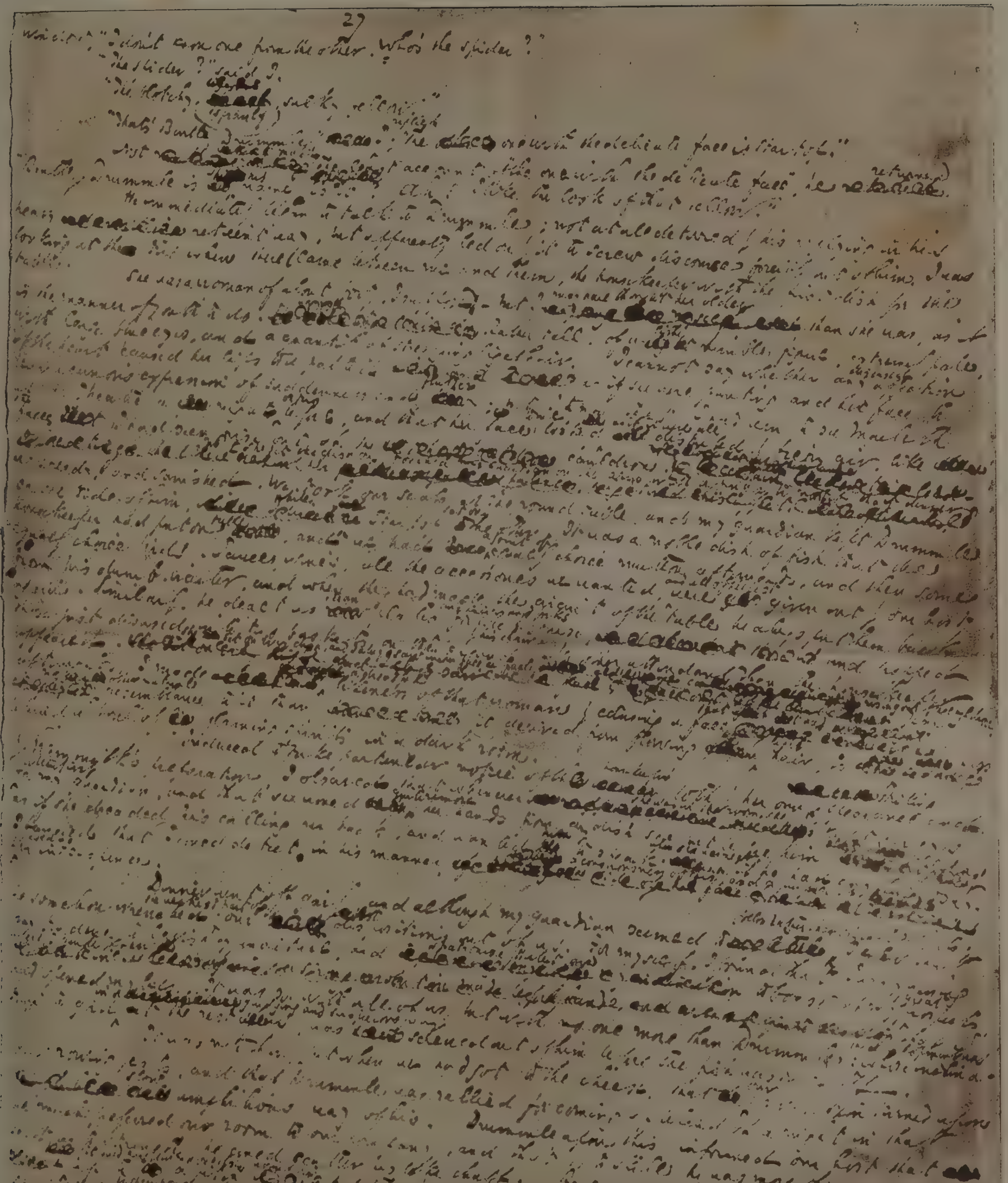
* The word is *hair* in the first edition (1861, three volumes); the market price of a fair copy, in the original bindings, is from £11 to £12. Rebound, a copy may be had at £4 to £5. I am inclined to think that the error first appeared in the old and once familiar Charles Dickens edition.

(Alexander Peckover, Esq., LL.D.,
Lord Lieutenant of Cambridgeshire),
and the Committee of the Wisbech Museum
and Literary Institution



Wemmick?" "I don't know one from the other. Who's the Spider?"

"The Spider?" said I.

"The blotchy, sprawly, sulky fellow."

"That's Bentley Drummle," I replied; "the one with the delicate face is Startop."

Not making the least account of "the one with the delicate face," he returned, "Bentley Drummle is his name, is it? I like the look of that fellow."

He immediately began to talk to Drummle; not at all deterred by his replying in his heavy reticent way, but apparently led on by it to screw discourse out of him. I was looking at the two when there came between me and them, the housekeeper with the first dish for the table.

She was a woman of about forty, I supposed — but I may have thought her older than she was, [illegible] Rather tall, of a lithe nimble figure, extremely pale, with large faded eyes, and a quantity of streaming hair. I cannot say whether any diseased affection of the heart caused her lips to be parted as if she were panting, and her face to bear a curious expression of suddenness and flutter; but I know that I had been to see Macbeth at the theatre, a night or two before, and that her face looked to me as if it were all disturbed by fiery air, like the faces I had seen rise out of the Witches' caldron.

She set the dish on, touched my guardian quietly on the arm with a finger to notify that dinner was ready, and vanished. We took our seats at the round table, and my guardian kept Drummle on one side of him, while Startop sat on the other. It was a noble dish of fish that the housekeeper had put on table, and we had a joint of equally choice mutton afterwards, and then an equally choice bird. Sauces, wines, all the accessories we wanted, and all of the best, were given out by our host from his dumb waiter; and when they had made the circuit of the table, he always put them back again. Similarly, he dealt us clean plates and knives and forks, for each course, and dropped those just disused into two baskets on the ground by his chair. No other attendant than the housekeeper appeared. She set on every dish; and I always saw in her face, a face rising out of the caldron. Years afterwards, I made a dreadful likeness of that woman, by causing a face that had no other natural resemblance to it than it derived from flowing hair, to pass behind a bowl of flaming spirits in a dark room.

Induced to take particular notice of the housekeeper, [illegible] I observed that whenever she was in the room, she kept her eyes attentively on my guardian, and that she would remove her hands from any dish she put before him, hesitatingly, as if she dreaded his calling her back, [illegible] I fancied that I could detect in his manner a consciousness of this, and a purpose of always holding her in suspense.

Dinner went off gaily, and although my guardian seemed to follow rather than originate subjects, I knew that he wrenched the weakest part of our dispositions out of us. [illegible] It was so with all of us, but with no one more than Drummle: [illegible] was screwed out of him before the fish was taken off.

It was not then, but when we had got to the cheese, that our conversation turned upon our rowing feats, and that Drummle was rallied for coming up behind of a night in that slow amphibious way of his. Drummle upon this, informed our host that he much preferred our room to our company, and that as to skill he was more than our master, and that as to strength he could scatter us like chaff. By some invisible agency, my guardian wound him up to a pitch little short of ferocity about this trifle; and he fell to baring and spanning his arm [illegible] and we all fell to baring and spanning our arms in a ridiculous manner.

To make clear the means by which it is proved that the "air" (par. 14) must nevermore be read without an *h* before it, we must go back a long time—to a part of Dickens's life when *Great Expectations* had not even been thought of. He made the acquaintance of the Rev. Chauncey Hare Townshend, a clerical oddity, gentle and shy, who worshipped him. Mr. Townshend, in 1859, dedicated to his idol a book of verse, *The Three Gates*. Before ten years had gone by (this is not cited as cause and effect) he himself had passed beyond the gate which sooner or later cuts short the career of all of us. For some time before his death, which occurred when Dickens was reading in America,* his views on religion had become somewhat unorthodox. By his will, Dickens was appointed literary executor, with a legacy of £1,000, and was solemnly charged "to publish without alteration his religious opinions, which he sincerely believed would tend to the happiness of mankind."

> "To publish them without alteration (wrote Dickens to another old friend) is absolutely impossible; for they are distributed in the strangest fragments through the strangest note-books, pocket-books, slips of paper and what not, and produce a most incoherent and tautological result. I infer that he must have held some always-postponed idea of fitting them together. For these reasons I would certainly publish nothing about them, if I had any discretion in the matter. Having none, I suppose a book must be made."

Writing of these scraps to Mr. William Farrer, the solicitor, Dickens remarked:—

> "It becomes an extraordinarily difficult task to pick out the materials for an intelligible volume from the whole mass. If there be no more of such papers still in reserve, the volume must be got together, however disheartening the process; and I have the materials indexed and abstracted with that view. I presume that the cost of its printing and publication will be paid by the estate? No bookseller would entertain the notion of buying it, or taking the risk of it, I am certain. And I doubt whether a score of copies will ever get into public circulation."

But the task, uncongenial as it was, was accomplished with the novelist's own thoroughness, and the book came out in 1869, with a two-page preface by Dickens. The volume is now worth "about £1, being valued merely as a Dickens item" (Mr. F. G. Kitton, in *The Minor Writings of Dickens*).

And this brings us to Hecuba. Dickens had given the original manuscript of *Great Expectations* to Mr. Townshend, according to the terms of whose will it now reposes in the museum at Wisbech—a distant resting-place for a literary treasure of the kind, and one hopes Wisbech appreciates its good fortune. But we must be thankful that any Dickens manuscript is accessible away from South Kensington, which, with a few hungry private collectors, has absorbed all the Dickens manuscripts that could be found. An application to Mr. A. W. Cope, the curator and librarian of the Wisbech Museum, produced a prompt and courteous reply.

The passage reads:—

> "I made, etc., . . from flowing light hair. The last four words were originally written—'from flowing flaxen hair,' and afterwards altered as follows: 'from flowing (flaxen struck out) light hair,' the word flaxen being erased and the word light, with the caret underneath, being substituted. Certainly the word hair and not air is very plainly written and intended, as rightly surmised by you, and as indicated by the use of the word flaxen."

The word "light" was no doubt taken out in the proof, possibly on account of its proximity to "flaming." If there should be anyone so dense that further evidence than Dickens's own handwriting is needed, the shrewd reader will notice that the "natural resemblance"—with the reading "air"—is nonsense: for the allusion to the Macbeth-like effect, in the preceding paragraph of the printed book, is merely the record of Pip's imagination, and there is therefore no "natural resemblance" at all, but a resemblance very unnatural, or supernatural, and a looseness of construction quite foreign to Dickens's habitual accuracy.

I also rely (as counsel is fond of saying) upon the mention in chapter xxvi., paragraph 13, of "a quantity of streaming hair" (in the original manuscript this is "a quantity of streaming light hair"), and upon the sentence, "I looked at that flowing hair," in chapter xlviii., paragraph 35.

As setting the matter beyond all possibility of cavil, now or hereafter, the reader may care to examine the page of manuscript reproduced in facsimile. It has a further interest as showing, once more, the marvellously painstaking methods by which the novelist made his effects, and toiled onward to his glorious goal.

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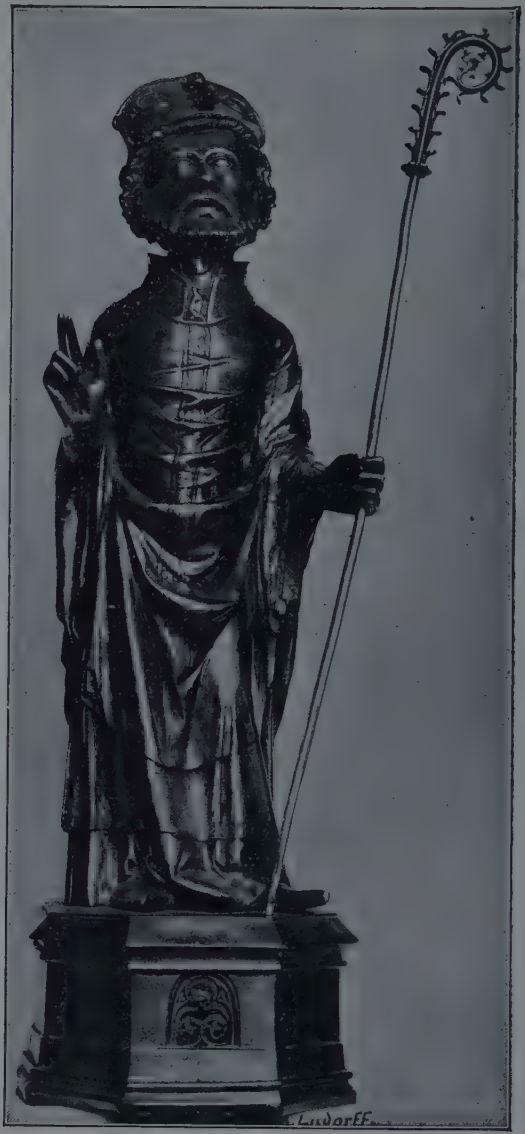
* There are many delightful allusions to Townshend in the too-seldom consulted published volume of Dickens's *Letters*. For instance, he wrote from Buffalo to Miss Hogarth, his sister-in-law, in March, 1868: "Just now . . . I received your sad news of the death of poor Chauncey. It naturally goes to my heart. It is not a light thing to lose such a friend, and I truly loved him. In the first unreasonable train of feeling, I dwell more than I should have thought possible on my being unable to attend his funeral. I know how little this really matters, but I know he would have wished me to be there with real honest tears for his memory, and I feel it very much. I never, never, never was better loved by man than I was by him, I am sure. Poor dear fellow, good, affectionate, gentle creature," etc.

GERMAN ART-HISTORICAL EXHIBITION AT DÜSSELDORF

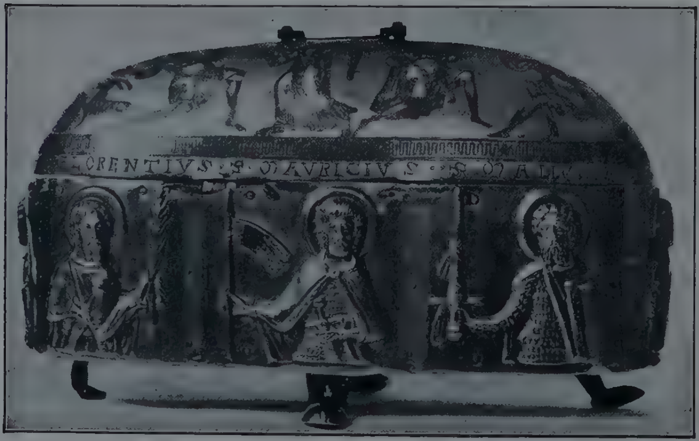
BY W. FRED

TOGETHER with an industrial exhibition and an art show uniting the painting and sculpture of all German-speaking nations, there is in Düsseldorf this year another most remarkable display of priceless works of art from public and private collections and from churches and monasteries, embracing objects which are otherwise anxiously hidden from the gaze of connoisseurs and collectors. Who has not been vexed about the many hidden shrines, tabernacles, precious candelabra, or other noble works stored away in lonely churches and sacristies? The arrangement of this exhibition was a distinctly praiseworthy enterprise. It enables one to make many an instructive observation, as there is a juxtaposition of numerous genuine and well-authenticated objects of all times and countries. The relative effects of the elements of Germanic and Oriental art and culture are revealed by many a tissue and clerical vestment. Then again, during the Quattrocento, the entry of Italian motives, the pilgrimages of German artisans into the promised country, Rome, are principally made apparent in the goldsmiths' work. The heathenish and profane and the strictly Christian are in close proximity, but it is just this contrast which makes it clear to everybody that all art of the middle ages and of the renaissance is of a religious nature, or could, at least, only reach a high development by the assistance of the Church.

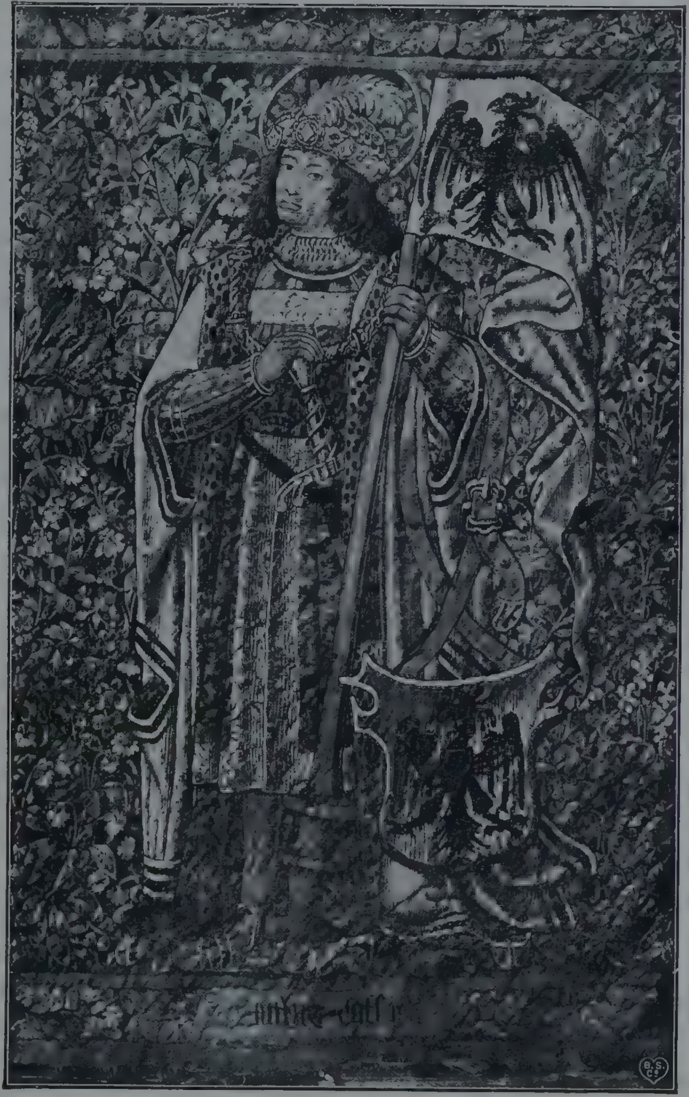
Apart from its historical interest, this collection, which is on a level of excellence but rarely found in permanent collections, makes a wonderful impression of the variety of the artistic resources from the



ST. KILIAN, STATUE IN CHASED SILVER, FROM THE TREASURY OF PADERBORN CATHEDRAL



OVAL RELIQUARY FROM THE MONASTERY CHURCH AT XANTEN middle of the thirteenth to the fifteenth century. The charm of the colours in the combinations of various materials, especially in the goldsmiths' work, the art of enamelling, and again the great wisdom which makes the carver parsimonious sometimes, and profligate at other times, according to the intended severe and luxurious effect: these are the wonderful qualities of the artists of those days. If one beholds the single doors, shrines or caskets, one cannot but marvel at the culture of a period in which a man of artistic gifts would sacrifice years or decades of his life and of unceasing labour to the production of a single piece, and in our age of machine work and wholesale manufacture, an ardent love has sprung up for this kind of art work.



ST. VICTOR TAPESTRY PANEL
FROM THE MONASTERY CHURCH AT XANTEN

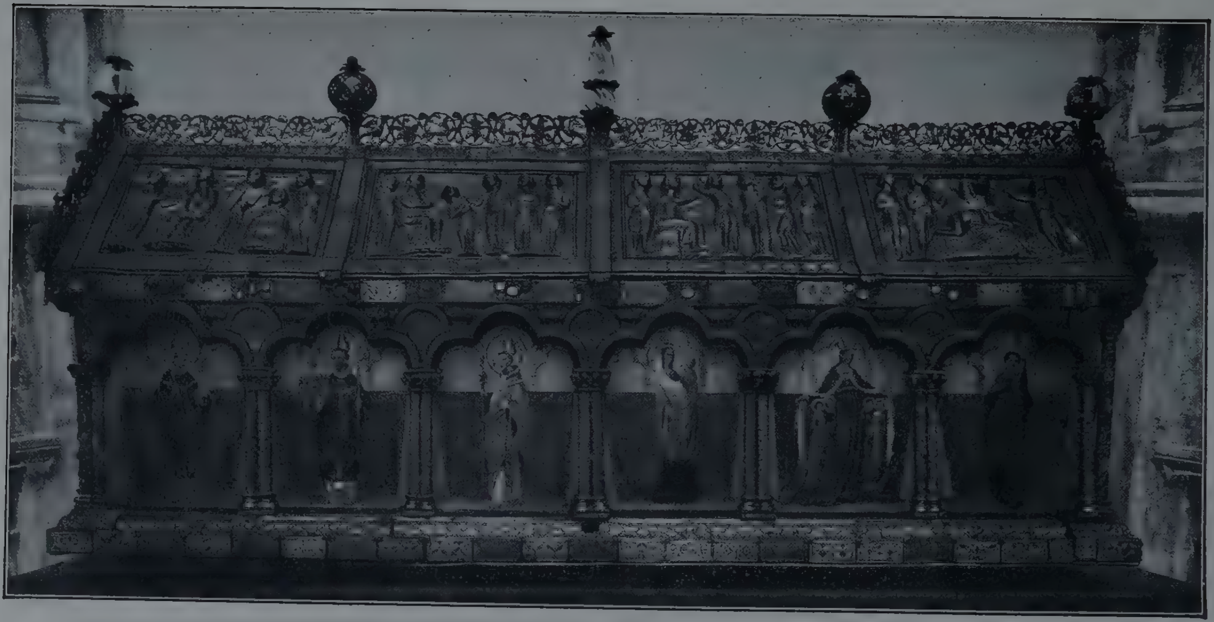
Profane art is here completely overshadowed by the treasures of the church. Ivory carvings, faïences, some glass and china, cover the best work, but it is curious to see some of the old glass from the beginning of the eleventh century which has quite a modern appearance, with its metallic shimmer and its primitive semi-transparency. Thus a link is established between the old and the new. Altogether many motives are to be found in these old objects, which have been taken up and appropriated by the followers of the new style, the so-called revolutionaries.

It is impossible to give a picture of the whole exhibition: reference to the few selected pieces here illustrated must suffice. The statue of St. Kilian is from the treasury of Paderborn Cathedral. It is one of a pair (the second being St. Liborius) worked in chased silver, partly gilt, and richly and cunningly decorated with precious stones and enamel. The period is the fifteenth century. Note the octagonal pedestal with the chased ornament, and in the figure itself the unity of the pose in arm, movement of finger and head.

From the former monastery church at Xanten, where St. Victor was specially worshipped, comes the wonderfully woven tapestry with the figure of the saint in the midst of the almost naturalistic, and yet infinitely careful and fine representation of flowers. Its date is put down as 1520, and it is therefore a late work.

The very curious oval reliquary is also from Xanten, where it served for the worship of St. Victor. It dates back to the end of the twelfth century, and is a wooden box covered with silver plaques. Half figures of Christ and the saints are chased in the silver. The curved lid shows curiously engraved scenes from the life of the Saviour. The size is $4\frac{3}{8}$ ins. high by $7\frac{5}{8}$ ins.

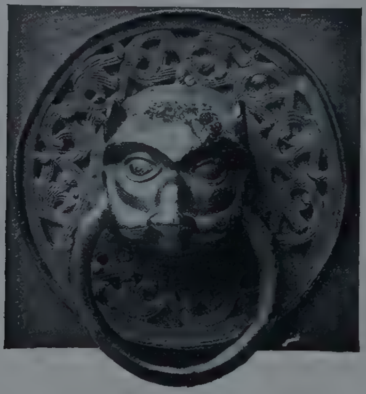
Finally, I must mention one of the finest pieces of the collection: the shrine of St. Albinus, from the Cologne Parish Church of St. Maria. It is a rectangular wooden box (5 ft. $3\frac{1}{4}$ ins. long by



THE SHRINE OF ST. ALBINUS
FROM THE CHURCH OF ST. MARIA, COLOGNE

2 ft. $4\frac{3}{4}$ ins. high by 1 ft. $8\frac{3}{8}$ ins. deep), covered with gilt copper and profusely enriched with enamel, filigree, and jewels. It is twelfth century work, but the paintings between the arcades are modern (nineteenth century). The reliefs on the cover plates and the enamel of the columns help to make this work one of the finest examples of German craftsmanship.

Dr. Edmund Renard has to be complimented on the thoroughly scientific, well arranged, and beautifully illustrated catalogue.



A SANCTUARY RING
FROM THE SCHMÜTGEN COLLECTION
COLOGNE

Pottery and Porcelain

ENGLISH LUSTRE WARE
COPPER, SILVER AND GOLD
BY MARTIN A. BUCKMASTER

VERY little attention has so far been bestowed on the history of this most interesting ware, although it forms a unique class in English pottery.

There are three distinct kinds of English Lustre :—Copper or Brown Lustre, Silver or Platinum Lustre, Gold or Purple Lustre.

The process of manufacture was somewhat similar in all metallic lustres, and consisted in dissolving the metals employed in chemicals to such a condition that they could be deposited by a brush in the thinnest possible film, or by dipping. It need cause no surprise that such valuable metals as platinum and gold were employed, as a very small quantity of the metal in solution covered enormous surfaces ; while gold tin was frequently added.

The name of the skilled chemist or potter who discovered the process is unknown, although the signatures of several early manufacturers are to be seen on a few pieces which are now very rarely found. We know that Wedgwood made some pieces in his famous Etruria factory probably about 1780 (both silver and gold), as well as other less known potters, such as :—

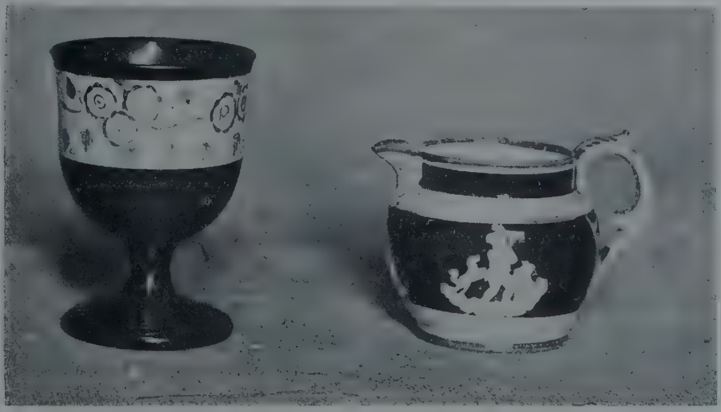
Frank R., Brislington, near Bristol, 1770.
Wilson, Staffordshire, 1785.
Moore & Co., Sunderland, 1820.
Dixon & Co., Sunderland, 1820.

Also the famous Swansea Gold and Silver Lustre, probably made at the Dillwyn pottery about 1800.

I.—*Copper Lustre*, which we propose to deal with first, is the least artistic of the three kinds, as it certainly is the most common. The body of this ware is usually a rather coarse red earthenware, in consequence of which the articles are at times somewhat ungainly in shape, and wanting in refinement. These pieces were obviously made for every-day use, and compare favourably with the usual crock ware of that time. The decoration is not always in the best taste, and the casual china collector who, moreover, comes across this ware in execrable modern reproductions, is apt to think that nothing good is possible in copper lustre. This, however, is not the case, as the early pieces of the best period (1801) are very beautiful, and although it is not possible to do justice to the lustre in a black and white reproduction, the few specimens illustrated will give an idea of their beauty as regards form.

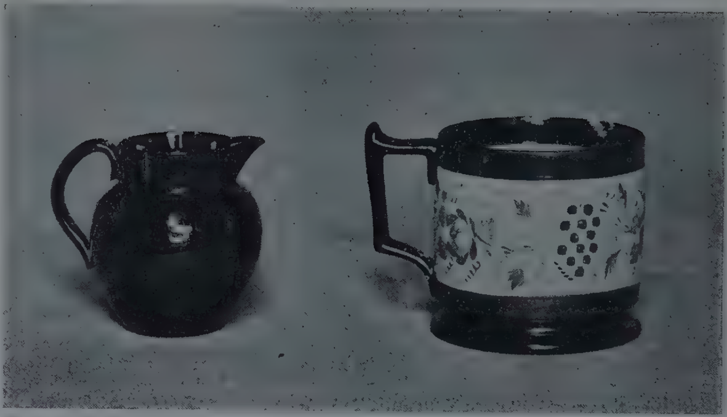
Some of the best examples of copper lustre are in their brilliance of lustre to be compared to the Hispano-Mauro dishes of the fifteenth and sixteenth centuries, from which no doubt the pioneers in the art gained some of their knowledge. Many of the pieces are decorated in relief, in which the ornament is left white, or coloured in bright pigments on the copper lustre ground, as shewn in the illustrations below.

Three fine pieces are to be seen in the Victoria and Albert Museum, a sucrier and cover, with band of yellow, and most delicate decorations painted upon it. This will give the reader some idea of the beauty of the ware at its best.



COPPER LUSTRE CUP AND JUG

In what we may term the second period of the manufacture of the ware, possibly about 1830, the glaze frequently has a pimpled appearance; the pieces have been badly dipped, and stood on their bases immediately afterwards, where the glaze has collected in lumps. Gaudy flowers in relief are the decorations to be found on these inferior examples, frequently banded in horizontal rings with blue, cream, or pink colours.



COPPER LUSTRE WARE

II.—*Silver Lustre.*—To deal briefly with this section is by no means an easy matter; the varieties are more numerous than in the copper or gold, and the pitch of art reached equals that in any other branch of British pottery.

The plain Silver Platinum Lustre is the most common, and the process, as far as it is known, has already been described. These pieces are completely covered in the glaze, frequently inside as well as out, showing that the article was entirely submerged in the glaze bath.

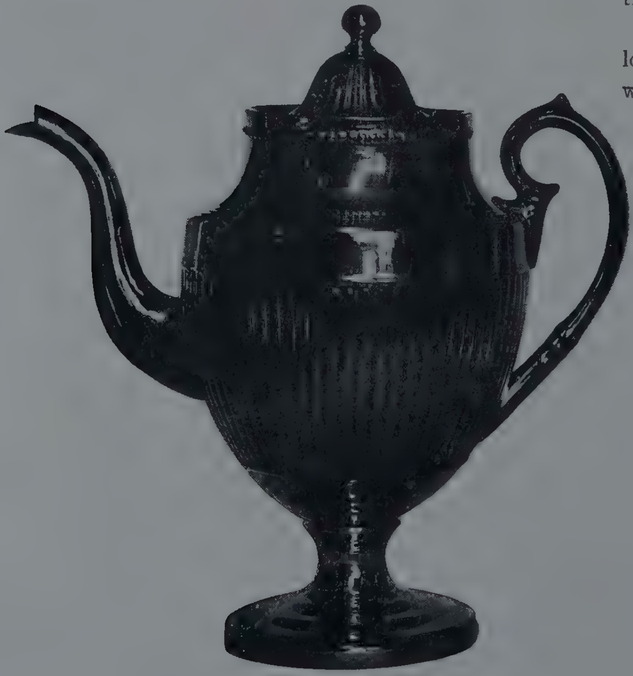
The body is of a red or buff earthenware of varying thickness. Tea and coffee-pots were usually made thick to stand the heat; other pieces are as thin as fine porcelain.

Some of these early specimens are quite plain and even on the surface, without any relief, and depend entirely on their marvellous lustre and excellent shape for effect.

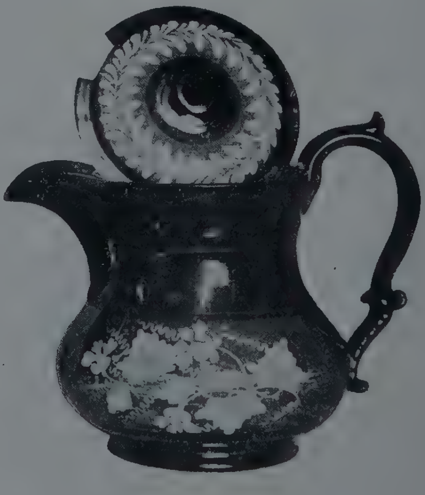
The other examples are modelled on the body in a great variety of fluted and pearl patterns, and then entirely dipped in the lustre bath. A very beautiful effect is thus obtained in the charming variety of the surface design, and the breaking-up of the lights and reflections on these reliefs.

That this ware resembles silver is doubtless true; it has however remarkable differences to the eye alone. It is much deeper and richer in appearance, taking more readily all reflections, much more so than is possible with the most highly burnished silver.

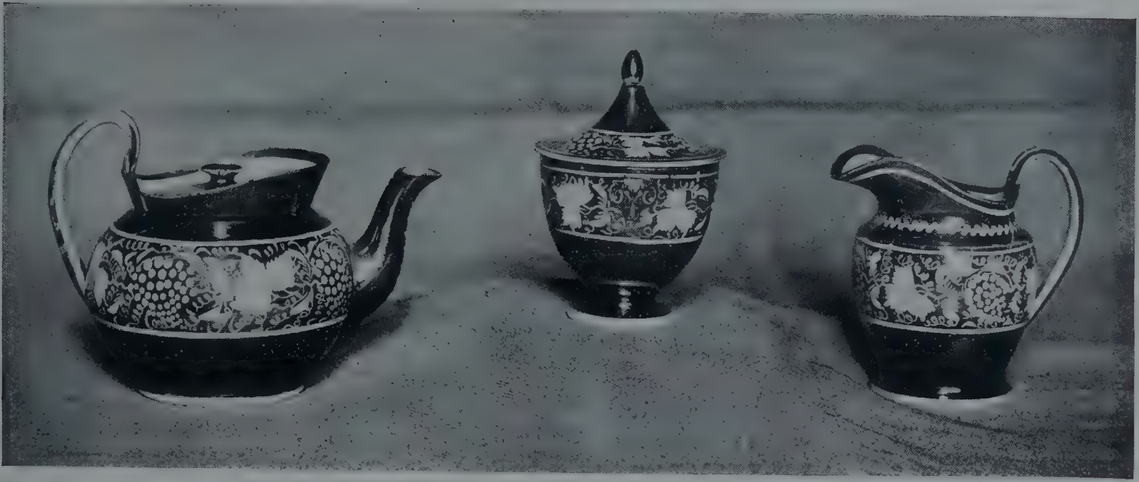
I am therefore doubtful whether the manufacturers long cared about it as an imitation; if they did so, why did they make cups and saucers of ordinary



COPPER LUSTRE TEAPOT



COPPER LUSTRE JUG



SILVER LUSTRE TEA SET WITH "RESIST" PATTERN

shape in plain lustre, and many other shapes which are not readily found in silver? Rather, I believe, they were proud of their wonderful discovery for its own intrinsic worth, and clearly this was so in the next period of its manufacture, as they departed from all imitations in their patterned specimens.

SILVER LUSTRE BUST

SILVER LUSTRE SPICE BOX

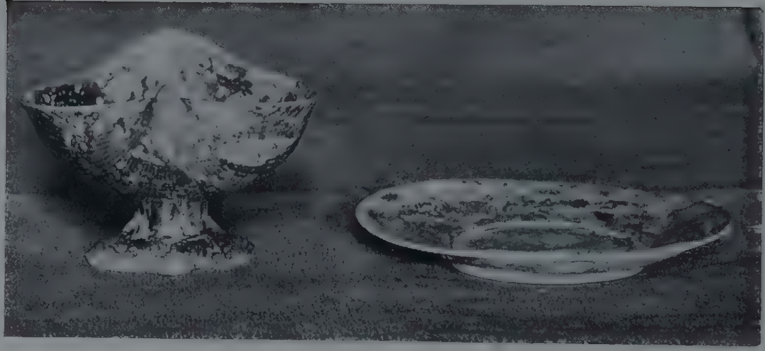
Before leaving the subject of plain silver lustre, it is well to call attention to the ignorant idea that it resembles the glass pots and vases filled with mercury still sold at country fairs. An amusing instance of this occurred to me recently in London. Seeing a fine lustre goblet in a window, I enquired the price. It was something very low, so I asked the man what it was, and he replied, "Glass or looking-glass ware." I bought it at his price, and he seemed surprised that I did not beat him down!

Decorated Silver Lustre Ware. — There are a great number of different specimens of the second period of silver lustre. It will here be quite evident to the reader that the idea of a silver representation was entirely abandoned by the artists and manufacturers, so we now have to judge of the ware on its own merits, and not as an imitation, and at its best it is deserving of a high place in English earthenware.

Jugs, tea-sets, and goblets, etc., were now decorated in elaborate patterns, foliage, fruit, and birds being the most frequently met with. In some instances the patterns were themselves painted in silver lustre on a white ground, and in others the ground, usually white, formed the pattern. In the first case the article to be decorated was first glazed with a white glaze, and the pattern was then drawn with a brush in a thin film of lustre, great skill being displayed in the free but delicate drawing.

In the other specimens (such as those shewn in the illustration), where the pattern is white a different method entirely was adopted. The article having been prepared with a white or cream glaze, the design is now painted upon it with an adhesive resisting mixture; the article is then dipped in the silver lustre, which coats all the surface not previously painted with the sticky mixture, and after firing a second time

PLAIN TWO-HANDLED SILVER LUSTRE GOBLET



WEDGWOOD GOLD LUSTRE SHELL BOWL AND DISH

this substance is removed and the design left in white. This method is what is called the "resist pattern." Illustration on page 197 shows excellent examples of the kind where the drawing and design equal anything found in other classes of English pottery.

Another type of the patterned lustre is found with silver decorations on a pale canary-coloured ground; this is very rare, good examples realising high prices. Some of the designs in these are crude, but others are of the finest workmanship. In this case the silver lustre is applied with a camel's hair brush over the yellow ground, great dexterity being required in the drawing. The illustrations shew some of the many objects made in silver lustre, as the want of space forbids further description. The chief centre for the manufacture of this patterned lustre was Swansea.

III.—*Gold, Ruby, or Purple Lustre.*—We now pass on to the third division. It may surprise the reader that it is called gold or purple lustre. The reason is that it shines brilliant gold in the lights, and a ruby-purple colour elsewhere, and, as it has been already mentioned, the glaze is due to some mixture of gold with other metallic oxides.

Brislington, Swansea, and Sunderland were the chief centres of manufacture. It was also made in Staffordshire, but with the exception of the Wedgwood specimens, this was of an inferior character.

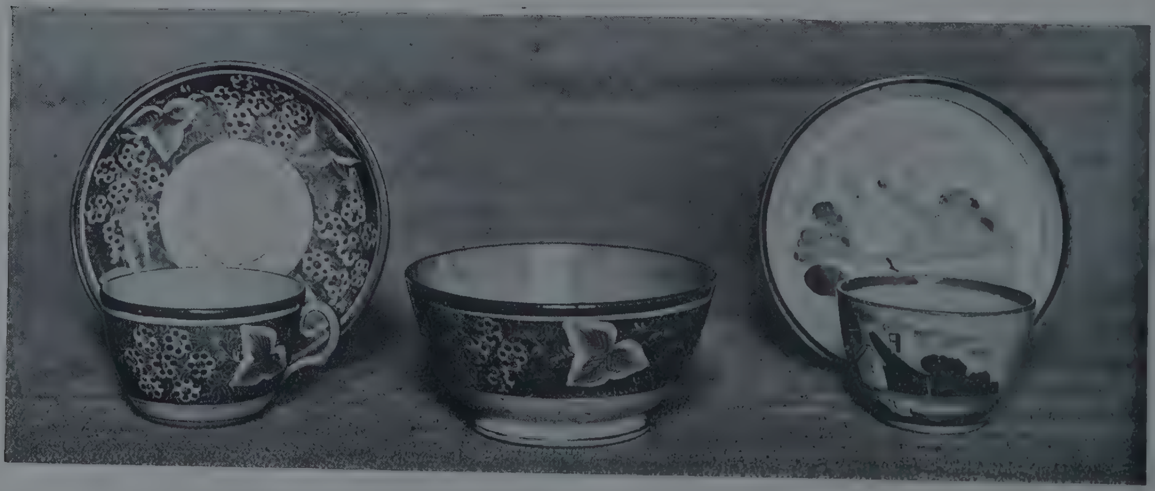
The quality of these gold lustre pieces varies greatly. No doubt some of the potters were sparing in the use of the precious metal, and employed inferior substitutes, as the copper at its best and the gold at its worst are closely allied as regards colour.

Cups and saucers are to be found entirely covered with this glaze, but they are rare, and are always of the best period, probably 1790-1800.

Wedgwood made some remarkable specimens in such forms as candlesticks, shells, and the typical basket-work dishes found in his "Queen's ware." No pattern was drawn on these, the beauty of design depending on the shapes and lustre alone, which were always good, the articles being entirely covered with a mottled ruby-gold lustre of great beauty.

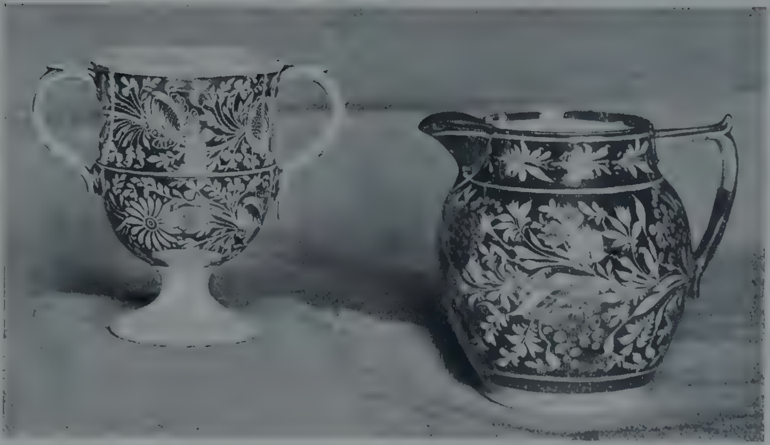
This glaze is the least durable of all the lustres under notice, possibly because it was laid on in such a thin film and over a previously highly glazed surface, to which it adheres badly. In frequent use the glaze readily shows signs of wear. The designs, which in many instances are very similar to those of silver lustre, are best understood by the illustration.

Transfer patterns, which were much used, are



GOLD LUSTRE (BRISLINGTON)

printed in black, brown, and purple, Faith, Hope, and Charity being favourite subjects. These pictures were never printed in the lustre glaze itself.



TWO-HANDLED GOBLET AND JUG WITH "RESIST" PATTERN

The so-called Sunderland "gift jugs" belong to this class of lustre ware. They vary in size, some holding three quarts. They are called "gift jugs" from the fact that sailors, soldiers, and other folk presented these jugs to their friends before starting on a journey. They were at times specially manufactured, as the names of the donor and recipient are found upon them. The designs on them represented a ship and a bridge, over the Tyne or Wear, with a verse such as *The Sailor's Farewell to a Friend*, thus:—

"When in solemn, secret prayer,
When your spirit finds access,
When you breathe in all your cares
Sweetly at the Throne of Grace,
Me to Jesus then commend,
Think upon an Absent Friend,"

or *Lover's Lament*, with similar but more heart-searching verse. Lustre bands or patches were distributed, dividing the design into panels. These jugs mark the commencement of the decline in lustre pottery. (Moore & Co., of Southwick, made many of them.)

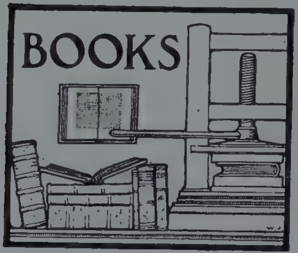
In closing this article it is necessary to mention for the guidance of the novice the modern specimens of lustre ware. That it is now made in *all* its varieties is quite evident; probably, as far as copper lustre is concerned, the art has never been lost, and the manufacture of it has been fitfully continued for over one hundred years. This, however, is not the case with the silver or gold lustre which has only recently been revived. For about seventy years no important examples were made, and whether the art was lost, or simply fell into disuse during that period, is uncertain. Now that the ware is considered valuable the manufacturer is fully alive to the occasion, and the dishonest dealer is filling his shop with inferior modern reproductions, cloudy and foggy in lustre, and hideous in design. Sufficient time evidently cannot be given by the modern potter to turn out fine examples.

The chief shapes manufactured in modern silver lustre are Toby jugs converted into teapots, pepper pots made in the shape of a man with three-cornered hat, through which the pepper literally flows when filled through the boots, large bowls, and goblets on stunted stems, all leaden and heavy in lustre and rough on their surfaces.

I have never yet been able to discover where this debased lustre is made. Some of it, I have heard from a good source, is made in Belgium, where the art of faking most things old is well understood; but with even moderate care the novice need never be taken in by these specimens.

PLAIN SILVER LUSTRE WARE

IN THE SALE ROOM



BOOKS

A CRITICAL summary of the sales held during the season that commenced in October last year and terminated with the final days of July in this, would, of course, be based on a full report of the prices realised, upon the kind of books sold, and also upon a comparative analysis in which the ups and downs of the market are reflected as from a mirror. Such statistics are necessary, and to compile them is only a matter of labour. The real difficulty consists in formulating the judgment that must be passed upon combinations, apparent or actual discrepancies and complications of many kinds. That this difficulty is very substantial will be apparent when it is realised that the judgment, when accurate, would be prophetic as well as suggestive of events which have already taken place. This is obvious, for when a cause is known the effect may be known also. If the effect be other than what we expected, then the cause was not really known, at least to us, although we may have thought the contrary.

It will, of course, be objected that false conclusions may be and are continually being drawn from sound premises, but this is only because such premises are misunderstood and therefore not true to him who uses them. In other words, he did not know the cause but thought it other than it was. Now with regard to books the ruling principle is necessarily the same. If we really know the reasons why books of a certain kind rise in the market while others of another kind fall, we shall also know by taking thought what will become of them in the future, what other classes will be drawn upon, and what will be their fate also. At one time mercenary considerations of this kind were beneath the notice of the book-lover, who resented—and properly—all reference to "ups and downs" and the market value of his soul's delight. Lucifer has, however, fallen and lies prone upon a shingle of pounds and dollars, listening to the moaning of the sea; a memory of what once was but never shall be in a world grown old and practical. Nearly £165,000 worth of books were sold in London last season; good books, not those of an ordinary kind to be picked up anywhere, and to what purpose were they bought? To read, of course! No one can possibly be offended at that reply. Last July Dr. Isaac Watts's *Divine Songs attempted in easy language for the use of Children* realised £155, and ought to have been well read since.

This is most curious, for strange as it may appear we can read *The Voice of the Sluggard* and all the other Divine songs attempted by Dr. Watts for a few pence. The book is very common and, from a marketable point of view, quite worthless if we only steer clear of the early editions. The truth is, that these expensive books are not bought to read. They are bought by collectors who would be very foolish if they did not take into strict account the very desirable, though by no means ethereal, question of cost. The market value of things has now become a part of the things themselves, and cannot be purged away. That being so, the collector shows the wisdom of his race by acknowledging the fact and acting accordingly. And, moreover, there are very many collectors who are great readers; the only thing is they read with discretion from books that are not so extremely expensive; from reprints in fact, leaving the very scarce and valuable originals in safe custody behind glass doors.

This practice has, doubtless, been followed by some in all ages, though now it has become nearly universal. This is not to be wondered at, since books of a desirable kind have increased considerably more than a hundred per cent. in value during the past ten years. The fact is proved conclusively by calculating the average price realised per lot of books in the auctioneers' catalogues and comparing one year's results with those of another. Thus in 1893 some 51,000 lots produced £72,470, showing an average of about £1 8s. 5d. The figures for 1902 are 51,513 lots, amount realised £163,207, average

£3 3s. 4d. This is not an exceptional instance selected to force a conclusion. It is the fact that during the past ten years the value of the better class books has been steadily increasing, the only set back being in 1900, when "untoward incidents" and bellicose Boers gave even ardent bookmen something to think about in addition to folios. In 1901 there was a small reduction, but it was of no consequence and does not affect the result. Let us see now what kind of books have been chiefly in demand, and whether that demand is likely to continue, and why.

In the first place a special feature was made of Coronation literature, which, under the circumstances, was to be expected. It is a matter of common experience that events of national importance, especially those which from their nature only take place at infrequent intervals, create a demand for high-class books in which similar occurrences of past days are described and commented upon. The demand is, however, invariably spasmodic, and dies away as suddenly as it arose. The exciting influence once on the wane, the books are marked down, until at last what seemed at one time indispensable are relegated to the comparative obscurity from which they emerged for a brief space. From a commercial point of view, and that, as we have seen, cannot now be entirely eliminated from these matters, it is often the height of folly to keep pace with the market. As an instance, Sir George Nayler's *Coronation of King George IV.* may be mentioned. In January last, when anticipation and excitement ran high, £22 was realised at Puttick & Simpson's for a copy; in March the price rose to £23; in April it fell to £15 10s., and later on to £12; in May it rose to £19 10s., and in June it fell again to £10 15s., and later on to £6 5s.

These prices are manifestly so varied that we may well say that they rose and fell with the wind. It was the same with the coloured panoramic representation of the State procession of June 28th, 1838, when Queen Victoria was crowned. On March 12th this sold for £7 10s., on March 19th for £5 12s., and shortly afterwards for £5, the last "copy," so to speak, being much the better of the three. During June, and before and after, the auction rooms were deluged with coronation numbers of the *Sun* newspaper, its first page printed in gilt letters, and these sold for mere trifling sums. Not only does popular enthusiasm soon wane, but everybody rushes to make hay while it lasts; the market becomes glutted and prices fall. The lesson to be learned is that it is extremely injudicious to be swayed in the least by demonstrations of public excitement, and a mistake to believe that it will continue.

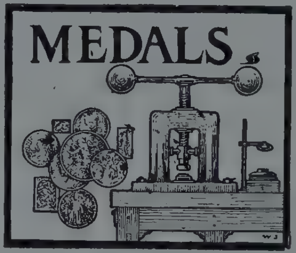
As the general Public has its periods of unrest and ill-balanced desire, so has the Book-man his. It will be noticed that at intervals there is a rush for books of a certain kind, altogether unconnected with any circumstances that can be pointed to as justifying the demand. At one time original editions of the works of Dickens and Thackeray were everything; the "Limited Edition" mania gathered in its hosts of victims who appeared to think that inferior essays and worse poems were worth "collecting," merely because they were published in small numbers to the edition. Then Mr. Kipling rejoiced in a "boom," one enthusiast going so far as to pay £135 for *School-Boy Lyrics*, published in 1881. Two years later the price had fallen to £3 5s., though it is only fair to say that the original light-brown wrapper was a little soiled in places. This abysmal fall, and many others almost as deep, though not so noticeable, was hard upon Mr. Kipling, who deserves better of book-men than this. Still it shews of what they are capable and how soon they forget the axioms they themselves have made.

At the present time the rage is for comparatively old books having coloured plates, such for instance as the works of Pierce Egan, William Combe, and some other authors of less repute. Nearly all books of this class have doubled in value within the last twelve or eighteen months. During the forthcoming season they will probably go higher. But purchasers of works which derive their importance, such as it is, from their illustrations rather than from the text, must take the greatest care or they will be left stranded. The care they should exercise ought to be directed towards the acquisition of first-rate copies in their original bindings as issued, for it is the plebeians of the book-shelf—rebound and cut-down copies, that are the first to go. When fashion changes it takes some time for the old order to give place to the new and the process of weeding out is gradual. Hence it follows that while an inferior copy of a work may suddenly fall in the market, a very good one may hold its own and decline to move in sympathy.

The best advice ever given to the inexperienced and not too rich collector is that he should direct his attention in the first place to the author and leave his book alone. This needs elaboration, since it reads like a Chaldæan oracle. It is based upon the axiom that the best books are generally the cheapest, and that certainly is so, for it is not until an author has secured large public support that he, or if he be dead, those who speak in his name, can afford to publish large and cheap editions. None but good, or at any rate widely read, books attain such a measure of success as this. It proves that the author is in the front rank and can be relied upon to furnish collectors with material which will not play them false. Look, therefore, to the author, and according to the measure of his reputation buy his books; not the cheap and common editions, but the early ones issued for the most part in small numbers at a time when his name was not flaunted abroad. This explains why it is that the original and in some cases early editions of all classical writers in English command such extraordinary prices. Take an extreme case and think of Shakespeare, who can be read for £1,000 or for a shilling.

When we assimilate this rule, as unfailing as it is sensible, we cannot be surprised that scarce editions of the English classics are rapidly rising in value. Last season an extraordinary number were seen in the auction rooms. They comprised plays of the Elizabethan and Jacobean dramatists, the poems of old days, frequently reprinted on their merits, and all kinds of time-tried literary productions. The works of modern and contemporary authors follow precisely the same rule, only, so far as they are concerned, their merit is very apt to be misjudged. Newspaper notices, though reiterated, cannot make a lasting literary reputation; they reflect the judgment of the hour, but further than that they cannot in any case go. In this connection there is enormous scope for enterprise, but it must be supported by critical judgment. It will not do to collect works at random with the object of seeing how events turn out. A large library might easily be filled with worthless books which, when published, were heralded as monuments.

At the commencement of a new auction season when once again huge mountains of books of every conceivable character, good, bad and indifferent, will be thrown on the market, it might be judicious to take a broad survey of the situation, and to seek to amplify the necessarily few and perhaps too general remarks that have been made. It is well to remember that it is bad policy to buy worthless books, however cheap they may appear to be, and worthless books are unfortunately legion. Abridgements of good books are nearly always worthless from every point of view. Books treating in general terms, and not specifically, of any subject or more commonly of various subjects, are never to be trusted, and should be avoided. They litter the street stalls, and though they may frequently change hands, are rather the worse on that account; it is not indeed to their credit. To look to the author seems to be the best policy so far as literature, pure and simple, is concerned. It is hard on the contemporary writer, no doubt, but let him not be downcast. His time will come.



Messrs. Glendining realised some good prices at their medal sale on September 24th. The highest price for the day was £35 10s. for a Naval General Service medal, with Pique bar; and for a group of four medals (Peninsular, Waterloo, Guelphic and Bronze Hanoverian) £27 was given.

A British South Africa Company's medal for Rhodesia, 1896, with Mashonaland bar, 1897, £9 15s.; and a medal of the same Company for Matabeleland, 1893, in mint state, £5 15s. Several medals of the late Boer War with bars were sold, the highest price being £4 4s. for a medal with bars for Cape Colony, Driefontein, Johannesburg, Diamond Hill, and Belfast.

The Sultan's Gold Medal, Egypt, 1801, second size, 2 inches diameter, with original chain and hook, £15. An Indian medal, with bars for Assaye, Argaum, Poona, and Bhurtpoor, realised £23; and another with only one bar, Nagpore, £9 15s.

Several medals for Military General Service fetched good prices. A Peninsular medal, with bar for Vimiera only, realised £12. This is an extremely rare single bar. £8 15s. was paid for a medal with one bar for Chrystlers Farm. A medal with bars for Sahagun and Toulouse, a rare combination, £16 10s. An officer's Peninsular medal with six bars fetched £11, and a similar medal with seven bars, awarded to a private of the 74th Foot, realised the same amount.

Naval General Service medals, as usual, fetched good prices, £30 being given for a medal with the Nassau bar, 22nd March, 1808. An interesting officer's medal with bar for Boat Service, in mint state, one of only twelve issued, was sold, together with a manuscript account of the recipient's services. The price realised was £26. £10 was given for a Midshipman's medal with two bars, St. Vincent, in mint state; and £7 for a medal with the bar for Lissa.

A Guelphic Order for Waterloo of fine gold, dated 1815, and measuring 3½ ins. by 2½ ins., realised £9 15s.

Amongst many good prices for regimental and volunteer medals may be mentioned a medal of the 86th Regiment, 1801, £11; and another a reward of merit to the Hastings Sea Fencibles, 1801, £12. A silver medal of the Cambrian Rangers, 1800, for ball firing, £10; and a medal of the 66th Regiment, 1814, finely preserved, £15. £15 10s. was given for a silver medal of the Strathspey Volunteers, and for a medal of the Royal Oak Independent Volunteers, 1781, £9 10s. was realised.

A curious medal of the Westminster Fire Insurance Company, presented to their auditor (1825-1826), fetched £6 6s.

The only coin sale during September was held by Messrs. Glendining on the 23rd. A penny of Harold fetched £1 3s., and an Edward III. half noble, with Aquitaine title, £1 6s. £2 7s. 6d. was given for an undated shilling of Philip and Mary, in mint state, and a Rose Ryal of James I. realised £4 7s. 6d.

For a Pontefract Siege shilling, octagonal shape, £2 5s., and a Charles II. milled half-crown, from the Montague and Brooks Collections, made £1 12s. 6d. A pattern halfpenny and farthing of Anne fetched £1 12s. and 19s. respectively, and a five-guinea piece of the same reign realised £7 10s.

£3 7s. 6d. was given for a George III. guinea, and a George III. seven-shilling piece realised £1 5s.

Only £5 8s. was made for a proof "Jubilee" five-pound piece, but for a "Graceless" florin of 1849, dated 1848, £1 3s. was obtained.

At a miscellaneous sale held by Messrs. Reynolds & Eason on the same date, a set of Jubilee coinage realised £9 9s., and a spade guinea of George III., dated 1799, made £1 12s.

Several interesting pieces of furniture were sold by Messrs. Brady & Son, Perth, at their sale on September 1st. Fourteen Heppelwhite chairs, in perfect condition, made £224; a pair of Chippendale arm-chairs, with ball and claw feet, went for £47. For a set of six Adams chairs, £24, and the same figure was realised for three Chippendale high-back chairs. £31 5s. was given for five Adams chairs with shield backs, and £93 for a set of six Chippendale horn-back chairs. A large Chippendale easy-chair fetched £14, and another with shaped front realised £11 10s. Six high-back chairs, Queen Anne period, brought £48, and a genuine Elizabethan high-back arm-chair of oak, £14. £24 was given for a coffer, or dower chest, of oak, with Tudor carvings on the front, on a Chippendale mahogany stand. A writing bureau of kingwood and marqueterie, with cabinet of drawers over, the door inside finished with parqueterie, and the whole mounted in ormolu, made £71.

£76 was given for a Louis Seize commode in parqueterie, originally in Methven Castle, Perthshire. A Chippendale five-leg card-table, with shaped front, made £16, and another with tray top on carved claw and ball pillar and claws fetched £12 10s.

A Chippendale two-door hanging wardrobe, with drawer under and with finely carved cornice, made £22, and another of Sheraton, with chest of drawers under, went for £26. A sexagonal-shaped flower stand of mahogany on bronze claw feet made £22.

Two Chippendale hanging wall-mirrors, carved and gilt, fetched £24, and another pair shield-shaped, with Adams frames and with candelabra for electric light, made £21. £33 was given for a pair of Charles II. carved ebony settees, and a Chippendale four-leg stool made £10 5s.

On the same date Mr. Toner, of Liverpool, sold a set of seventeen Chippendale chairs with square carved backs on claw and ball supports for £68.

Messrs. Potter & Co. sold on the 18th a marqueterie work-table with drawers under for £47, and another of similar design, with ormolu mounts, for £68. A Chippendale table, with octagonal top, was sold on the 17th by Messrs. Tooth & Tooth for £23 2s.

Flemish Pictures

Twelve of the Flemish paintings belonging to the Somzées Collection, and including the celebrated *Madonna in White* by Flémalle, have been sold in Bruges for 650,000 francs. The purchaser, said to be Mr. Pierpoint Morgan, does not intend sending them at present to the United States, owing to the high duty he would have to pay, *i.e.*, 36 per cent. of their value, but they will be forwarded to England, where they will probably be exhibited in some private gallery in London.

The stamp sales of the season have commenced in grim earnest with a strong promise of a busy time and a plentiful supply of desirable stamps. Starting only in the middle of September no less than five auction sales were held, extending together over nine days.

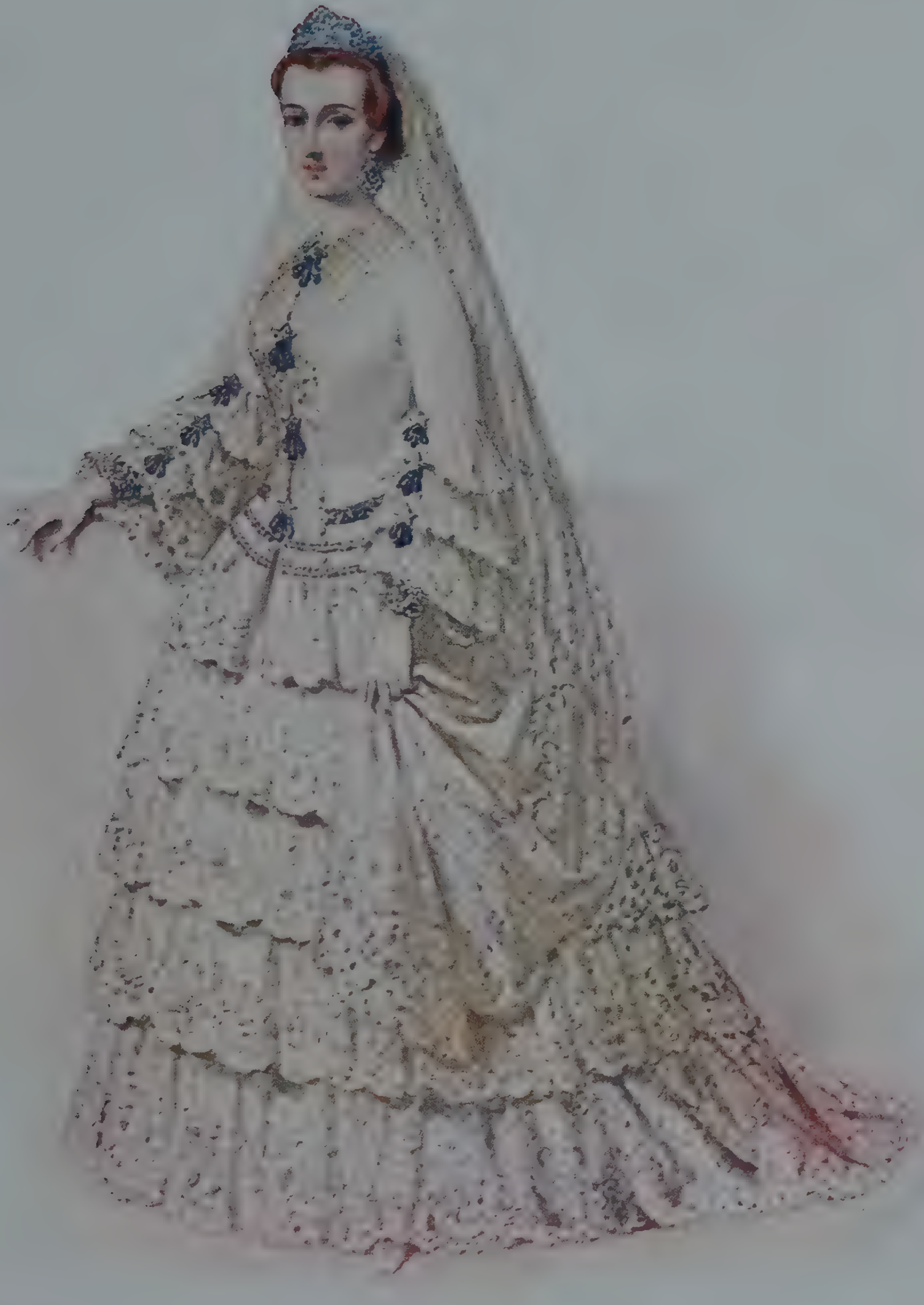
Of rarities there was a fair sprinkling, and one in particular that drew an audience of its own. This was a superb unsevered block of four so called "wood blocks" of 1861, 1d. scarlet, containing the 4d. red error, all used on the entire envelope. This grand block is said to have been accidentally discovered in a lot of letters that were about to be destroyed, and from which the lucky discoverer had free permission to help himself. The block was offered for sale at the Hotel Cecil, by Messrs. Ventom, Bull & Cooper, at their sale on the 26th September. The lot started at £150, and advanced by bids of £25 at a time up to £325, when it was bought in at £350. Another block of four of the 1d. scarlet wood blocks, minus the error, sold for £50; a very fine pair of the 4d. blue wood block for £11; and a superb uncancelled specimen of the same stamp, on entire letter, of fine colour, and with splendid margins all round, brought £30.

Messrs. Puttick & Simpson offered for sale on the 23rd and 24th September a very fine collection of British and Colonial postage stamps, the property of a member of the Philatelic Society of London, together with a fine collection of Europeans formed by a well-known collector. Amongst the more notable lots were the following:—Moldavia, 1854, 81 paras, blue on blue, unused, but cut round and creased, £20; a striking instance of the great contrast which the fastidious collector draws between a fine and a passable copy. Last season a fine copy fetched just £200 more than this cut close and creased copy. Ceylon 9d. lilac brown, imperf. and unused, £25; Mauritius, 2d. blue error "Penoe," £10 10s.; 1862, Britannia, perf., 1s., dark green, unused, £15 10s.; Transvaal "1 Penny" in red on 6d. Queen's head, type 12, unused, £8 5s.; Nova Scotia, 1s. purple, £21; British Guiana, 1850, 12c., blue, cut square, on original, £17.

Berlin Stamp Sales

This season's first public auction of postage stamps took place on September 11th, at the "Hopfenblüthe," Berlin. There was a large attendance of collectors and dealers, who had come from all parts of Europe hoping to secure bargains. Most of the best specimens sold went to England, Belgium, Holland and Switzerland. A 3 Lire Tuscany, orange, was knocked down for £45, there being no particular anxiety on the part of the bidders to secure this lot, and the highest bid made for a four dollar set of the States was £37 10s. The oldest Roumanian 27 paras, black, printed on pale pink paper, of the year 1858 only fetched £25. A Waadt 4. C of 1849 was secured for £20, and a Spanish 2 Reales red of 1851 for £21. After keen competition a British Guiana went for £13 10s. and two British Columbia were considered cheap at £11 10s. A Great Britain "Service" was run up to £13 10s., a price which appeared high, whereas £9 15s. for a Shilling Gold Coast was pronounced a bargain. Perhaps the Shilling New Brunswick, violet 1857, caused the greatest interest; it went for £20. Several collections and sets were put up for auction and fetched good prices, for instance, a small collection of Europeans was bought for £57 10s. and a set of Morocco was secured for £6 4s. A specially interesting collection of Turkish stamps attracted a good many bidders; it was finally knocked down for £20. A set of Jubilee Ecuador went for £2 15s. and several sets of Philippines brought in together £23 10s.

THE CONNOISSEVR COSTVME SERIES.



The Empreſs Eugenie in her bridal dreſs.
An original drawing, taken from Life by E. S. Parris, at the marriage,
to Chs Louis Napoleon (Napn III Empr of the French) at the ceremonial
at the Cathedral Nôtre Dame, Paris. Sunday, Jany 30th 1853.

NOTES

"THE CONNOISSEUR" SERIES OF HISTORICAL COSTUME
ORIGINAL STUDIES BY E. T. PARRIS
Historical Painter to the Queen

PREFARATORY NOTE UPON THE ILLUSTRATIONS OF "FEMALE COSTUME"

THE following historical and descriptive notes by the artist (from his own manuscript) were set down by E. T. Parris to accompany his highly interesting artistic series of water-colour drawings, finished like miniatures, which he had studiously prepared for a projected *History of Female Costume.* It is noteworthy that the series of drawings—quite the best and most artistic illustrations of historical and national costume hitherto attempted—has until the present appearance remained unknown, unpublished, and incomplete. In the interval, the series, which is of unusually meritorious character and of exhaustive scope, has been considerably extended, and is now for the first time introduced to students interested in the attractive and fascinating history of female costume through the medium of "THE CONNOISSEUR." The proprietors, in making their arrangements for the serial publication of this unique gallery of costume, are actuated by the belief that the ultimate collection of the series will enable their numerous readers to secure, under exceptionally favourable conditions, the most artistic suite of elaborate and studiously correct drawings ever likely to be produced, illustrating the historical aspects of costume, certainly in itself foremost amongst the most important and engrossing themes and objects of research as regards the art student; moreover, it is recognized of widespread general popularity, for on the subject of dress it may be justly assumed that the great public *en masse* is itself an intelligently interested student; and where, as in the present instance conspicuously, "Art" becomes the handmaid of "History," the general appeal to our readers is addressed to the widest extensions of a well recognized subject, likely to prove of almost universal interest to experts and amateurs equally.

ALEXANDRINA VICTORIA, QUEEN OF ENGLAND, in Her Majesty's Coronation Robes, Westminster Abbey, A.D. 28th June, 1838.

Painted from life by E. T. Parris, Historical painter to the Queen.

With the artist's "Historical Notes," specially prepared for his *Historical Female Costume*, from E. T. Parris's manuscript descriptions, now published for the first time.

"Daughter of the Duke of Kent, born at Kensington Palace 24th May, 1819; came to the throne 20th June, 1837; crowned 25th June, 1838; married 10th of February, 1840, became widow 14th of December, 1861; and died 22nd of January, 1901.

Alexandrina Victoria
Queen of England
1819 to 1901

"The robes, regalia, and all the details of dress worn by Her Majesty at her Coronation were sketched during the ceremony at Westminster Abbey, and immediately after, by E. T. Parris.

"The Queen is seated on the ancient Coronation Chair or Throne, beneath which is deposited 'The Stone' on which the Scottish Kings were crowned at Scone, and said to have been originally brought from the Holy Land, was conveyed to England, and has been used at all the coronation ceremonies since the reign of Edward the Second.

"The Crown was sketched at Messrs. Rundell and Bridge's (Crown jewellers by appointment), where it was made, and afterwards broken up. It was formed of gold, nearly covered with pearls and precious stones, amongst them the rock ruby of Edward the Black Prince and Henry the Fifth of Agincourt, and the great sapphire, two inches long by one inch broad.

"The Mantle, or Robe, is of Cloth-of-gold, with a bullion fringe, with the Rose, Thistle, and Shamrock embroidered in proper colours, with Crowns, Silver Eagles, etc.

"The Stole is worked with similar emblems. The dress is of white satin, with a deep flounce of Honiton lace, made for the occasion.

"The Glove, with the Earl-Marshal's arms embroidered on the back, is that presented by the Duke of Norfolk, as is customary at every Coronation, the hereditary tenure by which the Dukes hold the Manor of Worksop.

"The Sceptre, or Staff of Edward the Confessor, is of pure gold, weighing 8 lb. 9 oz., and measures 4 feet 7½ ins. On the top is a Cross and Orb, which contains a fragment of the real Cross.

"A full description of the Coronation Chair is given in E. W. Bayley's *Londiniana;* on the occasion of Queen Victoria's Coronation ceremony, this was covered with Cloth-of-gold; there was also a high footstool and step made to correspond."

THE EMPRESS EUGÉNIE IN HER BRIDAL DRESS, 1853.

Eugénie Ex-Empress of the French

The original drawing from life by E. T. Parris, taken on the spot. Sketched by the artist at the state ceremony, celebrated at the Cathedral of Notre Dame de Paris, Sunday, January 30th, 1853, when Eugénie de Téba was married to Charles Louis Napoleon III., Emperor of the French.

"The bridal dress of the Empress consisted of a rich white satin *corsage*, close fitting to the figure, trimmed round the throat and down the front with a broad facing of lace, terminating with a deep flounce at the hips. The front of this *corsage* or *jacquette* was fastened with four jewelled clasps, and below with two lines of pearls, above which was worn a *ceinture*, or girdle of diamonds. The sleeves, fitting to the arms, were trimmed above the elbow to the wrist with falls of rich lace, looped in front with three jewels. Diamond and pearl bracelets were worn over the gloves. The skirt of white satin was covered with four deep flounces of lace, continuing the trimming on the jacket.

"The head was crowned with a diamond tiara, from which descended a rich veil. Large diamond earrings completed the costume.

"Eugénie is the youngest of the two daughters of the Spanish Count Téba, who assumed the title of Count Montijo upon the death of his elder brother. The two sisters were educated at a school in Bristol (England). The elder married the Duke de Berwick, afterwards Duke of Alba.

"The ancestry of the ex-Empress Eugénie is traced through an English warrior-knight, Goodman (Spanish, *Guzman*), who fought against the Moors, and afterwards settled in Castile.

"Another branch is traced to the Scotch Fitzpatrick, who, settling in Spain, married the eldest daughter of Baron Grivegnée of Malaga; he had three daughters, the eldest Miss Fitzpatrick, marrying the Count Montijo, became the mother of two beautiful daughters, the future Duchesse de Berwick and the future Empress Eugénie."

Sebastian de Morra

THE portrait of the squatted dwarf, known as Sebastian de Morra, by Velasquez, which forms the frontispiece of the present issue of THE CONNOISSEUR is one of a whole series of similar subjects from the great Spanish master's brush. The dwarf played a similar *rôle* at the Court of the Spanish kings as the jester did at other European Courts. The dignity and strict ceremonial of a Philip IV. would not allow the employment of a Court jester, and it may be assumed that the dwarf's liberty of speech was not quite as absolute as the jester's. Dwarfs were not unknown either at the Court of England, as Queen Henrietta Maria is known to have had at least three in her *entourage*.

Selling the Library An Unpublished Drawing by T. Rowlandson

AMONGST the most instructive drawings left by the facile artist, Thomas Rowlandson—whose spirited *Croquis* have recorded so much of the different aspects of eighteenth century life, manners, and habits—may be counted his animated studies of auction rooms. These sales were favourite resorts of his, and moreover he had considerable personal experience upon their practical workings and outlook. Rowlandson produced a highly spirited drawing of Christie's Rooms in the palmy days of Pall Mall, with the courtly chief of that historical firm in the rostrum, selling a collection of fine pictures. This drawing is preserved by the great firm of auctioneers amongst their pictorial souvenirs at King Street, St. James's. For *The Microcosm of London*, the artist illustrated Christie's some twenty years later, after the firm had migrated from the old rooms of the Royal Academy to their present well-known premises, where so many collections of the artist's drawings have appeared for sale. The drawings from *The Microcosm* appeared in THE CONNOISSEUR. Rowlandson, with his friendly patrons, like Mitchell the Banker, Baker of St. Paul's Churchyard, and other recognised collectors of his amusing works, loved to attend the print and drawing sales frequently held by night at Baker & Leigh's, the old firm in the Strand, which commenced with Samuel Baker in 1744. The artist has left versions of these candle-light sales, where his prints and drawings often figured for the delectation of collectors. Baker, Leigh, and Sotheby by gradual changes became the present familiarly known firm of Sotheby, Wilkinson & Hodge, of Wellington Street, which thus celebrates the hundred and sixtieth year of its auctioneering existence. It was there that Rowlandson was most familiar; all the considerable collections of his innumerable drawings in old days found their way to Sotheby's, some gatherings taking a week or ten days to sell. The vast Ackermann collection found its way there; and after Rowlandson's decease in 1827, the large remnants of his studies, sketches, and drawings were there sold. The catalogue of the artist's sale is both amusing and instructive reading to Rowlandson connoisseurs. It is deposited by the firm, with the file of their historical catalogues, in the archives of the British Museum. The example reproduced in the present number of THE CONNOISSEUR evidently represents the dispersal of an antique library at Baker's old auction room, later known as "Leigh's"—now Sotheby's.

Book Notes

THERE is no law of coincidences, or at least none has so far been discovered; but there are those of us who incline to believe that there must be "something in it." It is more than strange the way in which, having turned up a copy of a book for the first time, successive copies greet you wherever you go. Books not necessarily valuable, but books certainly of which but few copies were printed. There are two explanations, both equally obvious and equally unsatisfactory. The first is that you have already made its acquaintance and so readily recognise the book again. The objection to this is that books but seldom retain the same form in the after-life succeeding publication. They seldom escape re-binding and cutting down, else why should we be willing to pay so much for rarities "in original state." The next explanation is that a publisher has just relieved his shelves of "a remainder," and the copies have been distributed broadcast. But that will not do either. You know the form of a remainder copy at a glance. It shows no traces of past ownership; it has never been read, the chances are never "opened." Besides, no publisher keeps his remainders for a hundred years or more, whilst the book which haunts you may be an eighteenth century one as likely as not.

There are other forms of coincidence perhaps still more remarkable. What shall be said of the finding of an imperfect copy in quarto, in boards, of John Evelyn's *Sylva, or Discourse on Forest Trees*, upon a stall, and the finding of another copy, again in boards, upon the same stall a few weeks later. It remains to be said that the second copy perfectly supplied the deficiencies of the first. A similar experience befel me with Lever's *St. Patrick's Eve*. It is not, of course, an uncommon book in the collector's sense of the adjective. Nevertheless it is sufficiently remarkable to have found a shabby copy one day, and the next day a second copy, a bright and perfect one, within a mile of the place of discovery of the first. All of which leads me to the proposition that there is no disputing of coincidences.

Another phenomenon, sufficiently interesting, though by no means mysterious, is the way in which one encounters not different copies of the same book but the same copy over and over again. I wonder whether I shall meet with that copy of Anthony á Wood's *Historia et Antiquitates Universitatis Oxoniensis* again; it was sadly the worse for wear when last I saw it outside a shop off the Edgware Road. It was at Fulham, by-the-way, that we first met, and he was then in tolerable condition, though his frontispiece was wanting. I took him down, and on the fly-leaf were inscribed the names and dates of James White and his wife Eleanor, of Rochester, in the last century, and subsequent additions in names and dates as the family grew. The book with its entries remained in my mind, because such records, though common enough in the family Bible, are by no means usual in secular works. The next meeting between us was in Somers Town; he was already growing disreputable. I felt sorry for him, but I could not buy him; he was too unwieldy, besides I had no use for him. So we parted again to meet once more in the Edgware Road, perhaps for the last time.

There is an element of pathos in this poor shabby old folio being bandied about from pillar to post in this fashion. I wonder in how many dirty auction-rooms had he foregathered with others as unfortunate himself; upon how many stalls had he laid exposed to all weathers only to be returned by the dealer to the auction-room in disgust. I could almost fancy some bibliophile in pity opening a home of rest for these old folios, where they might pass their declining years in peace until there was a revolution in taste and they came by their own again, as indeed they would, so uncertain is the taste of the collector. It is hardly likely, however, that the tender-hearted bibliophile would profit, whatever his heirs and successors might do.

There is an ancient adage concerning the folly of meddling with what does not concern you, but it is possible to do so even unintentionally, not necessarily at disadvantage to yourself. As a topographical collector I bought the other day a quite unimportant coloured print of Tottenham Cross in a frame. It appeared, upon examining the back, to be mounted upon a stretcher; further investigation, however, revealed the fact that it was not the print that was attached to the stretcher, but a delightful example of eighteenth century needlework—a full length figure of one of those maidens of the period whom embroiderers as well as painters delighted to honour. The proprietor of the print evidently thought more of it than of the needlework picture. His procedure in superimposing one above the other had, however, served to preserve it for upwards of a hundred years, so that it emerged from its retirement with the colours undimmed and the satin ground-work without even a fray.

I believe that discoveries of this sort are not uncommon. A second print is sometimes found behind the one which the frame ostensibly contains, though, of course, it by no means follows that the find is of the least importance or value. It is quite likely, therefore, that other embroideries will be, and have been, found in the same way. But though it may be relatively usual, one could hardly hope to find two for oneself in a lifetime.

Book-plates are, of course, another matter. It is of almost everyday occurrence to find one book-plate superimposed upon another. As many as six have been so found by the writer. Sometimes they represent the ownership of succeeding members of the same family, but often they are entirely unrelated in this way. When the collector of *ex libris* finds the fly-leaf of a book pasted down he would do well, in every case where the book is valueless, to remove the board to which the leaf is pasted and put it into water for twenty-four hours. Underneath that fly-leaf a book-plate often lies concealed, which indeed is sometimes more or less discernible before the leaf is removed. The writer has often bought books with the fly-leaf pasted down at a venture, and often his spirit for speculation has not gone unrewarded. This is a tip for the tyro, if perchance there are any tyros left.

Popularly considered, a library is the most unlikely place in the world in which to "discover" a book. Yet as a matter of fact it is, as every bibliophile knows, the most likely place in the world. One recalls the finds made at the British Museum, the Bodleian, and elsewhere. Not a reader at the Museum but has had his ticket for a book returned him with "Lost" or "Mislaid" written upon it. In such huge collections books are continually being lost and found. Then there are the books within books which have escaped the eye of the cataloguer; last, but not least, the books, parts of books, documents, or autographs which have been found as a component part of the bindings of other books. The latest discovery of these kinds to be chronicled is the parcel of letters found by Mr. Crippen, librarian to the Congregational Library in Farringdon Street. These were two sermons in manuscript by Cotton Mather and a holograph letter of four foolscap pages from the pen of Jonathan Edwards, as well as other "Americana" of interest. There was much more of particular interest to the collector of matters relating to the early history of Nonconformity, including a letter of Lawrence Chadderton, the great Puritan, and the first head of Emmanuel College, Cambridge. What will be done with them? Will they remain in the Congregational Library? The tendency seems to be for the lesser libraries to convert newly found treasures like these into hard cash and then expend the hard cash on modern editions of books which are read rather than collected. The letters of Cotton Mather and Jonathan Edwards would certainly excite the appetite of the buyers for the American market. But after all, could a more suitable resting-place be found for them than the Congregational Library? And the Congregationalist body can by common repute well afford to retain them should they so elect.

The King's Jewels

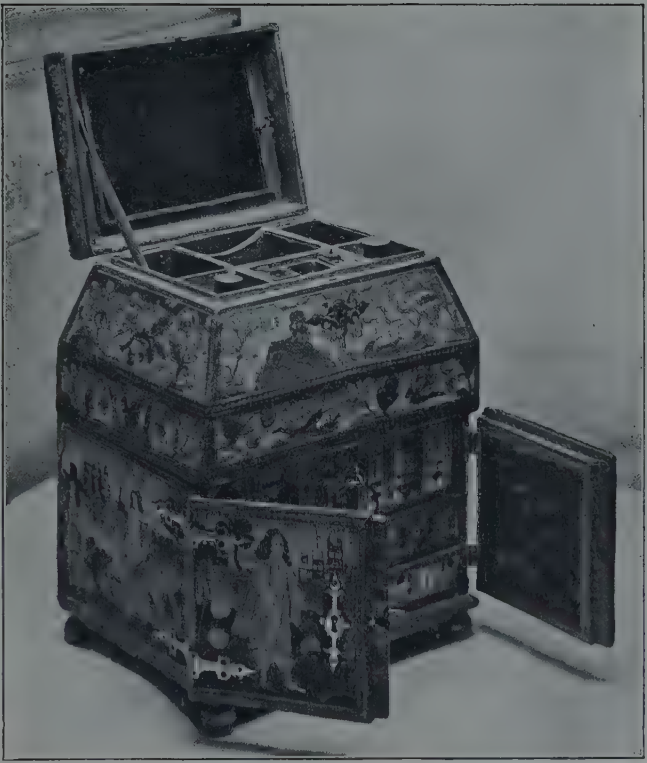
THE December number of THE CONNOISSEUR will contain a profusely illustrated article on His Majesty the King's Jewels and Cameos at Windsor Castle.

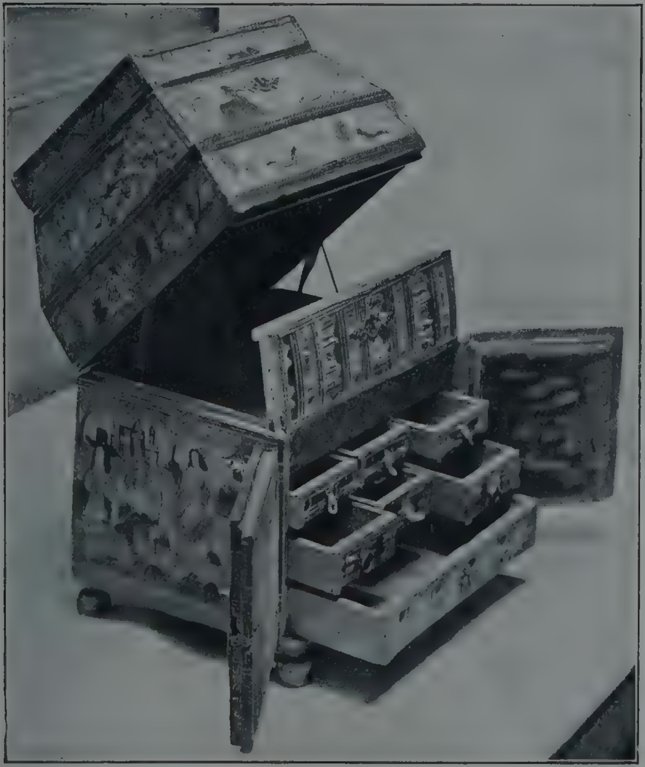
Presentation Plates

THE proprietors of THE CONNOISSEUR have decided to offer to the annual subscribers of the Magazine two presentation plates, facsimile reproductions of the celebrated coloured engravings by P. W. Tomkins, after W. Hamilton, R.A., entitled *Morning* and *Noon*. A coupon will be found in our advertisement pages (see particulars), and the engravings will be sent on receipt of a complete set of coupons from November, 1902, to October, 1903. The size of the engraved surface will be 13 ins. by 9½ ins. in each case, with a plentiful margin allowed for framing.

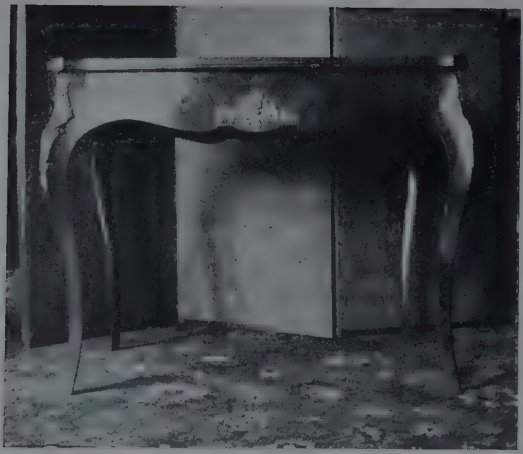
A Charles II. Cabinet

There is much cunning workmanship shown in the quaint little cabinet of Charles the Second's time, of which, thanks to the courtesy of Mr. Dyson Perrins, we are able to reproduce photographs. Its outside is completely covered with needlework, which tells in pictures what seem to be the chief incidents in some family's history. On its front is a cavalier, and a lady standing hand in hand in the grounds of a castle, which is shown in the background. On its left side a cavalier is leading a lady on horseback through the grounds of the same castle. On its back is pourtrayed a man leading a queerly shaped camel, which is laden with a pack, through a strange land, and on the right side is a picture of this traveller being received in the grounds of the castle by an old man, the camel meanwhile kneeling down. On its top there is a cavalier and a lady by a fountain in a garden, and the borders between these scenes are formed of elaborately worked snails, birds, butterflies, dogs and rabbits.


A CABINET OF THE TIME OF CHARLES II.


A CABINET OF THE TIME OF CHARLES II.

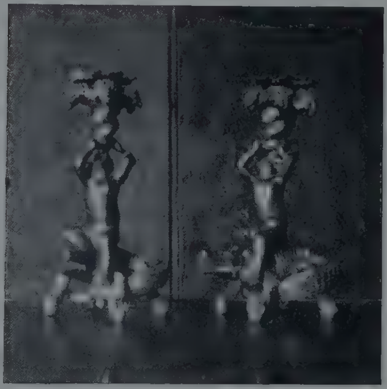
Inside the cabinet is a tiny inkwell and sand castor for ink drying, each of them a cube of not much more than half an inch, and a number of little drawers and cupboards. As is not unusual in work of this kind, the cabinet contains many artfully concealed hiding-places. A tiny spring behind the lock on being pressed reveals one secret drawer, and another is hidden beneath the inkwell. There are in all five of such secret places—or rather, five of them have at present been discovered—there may be more—all apparently being constructed to hold letters or jewellery, for they are too small to contain anything else. Judging by appearances this cabinet belonged to one of the court; it may be one of the Royal ladies, for the Royal arms are broidered on the needlework cover, and it is probable that the secret of many a court intrigue has lain in one of those miniature hiding-places.



LADY BLESSINGTON'S WRITING-TABLE

Some Relics of Count d'Orsay

THE accompanying illustrations represent the writing table and candlesticks used by Lady Blessington. They were left by her to D'Orsay, who, in turn, bequeathed them to the late Mr. H. S. Wilde, barrister-at-law.



LADY BLESSINGTON'S CANDLESTICKS

Morland as a Sporting Delineator

THE publisher of the engaging pair of angling scenes—*A Party Angling* and *The Angler's Repast*—reproduced in our last issue, was J. R. Smith, an enthusiastic sportsman, like another artist, S. Howitt, pursuing every description of sport. Much as this remarkably versatile genius in his many vocations loved art in all its branches, practising all with equal dexterity, it is on record that he loved sporting even more keenly. The way to secure his services, if a noble sportsman wanted to secure J. R. Smith's dashing pastel portraits of himself and of the members of his family—and this genius excelled at delineating the fair sex—was to invite the artist down to his country place for a fortnight's sporting, shooting for choice. There would J. R. Smith betake himself in the best possible humour, pursue his profession at long and rare intervals, and devote entire days exclusively to knocking over the game. His skill as a pastellist was such, coupled with the amazing facility he had acquired by practice, that his heads in chalk were knocked off in an hour's sitting. Such an enthusiastic sportsman as John Raphael Smith—exercising notable influence over George Morland, had considerable power over the less enterprising painter, who shared his friend's love for frolic and adventure, but, strange to say, was not regarded as a true sportsman by his colleagues. Yet has his hand produced quite a gallery of sporting pictures, shooting pieces in several series, the veracious details doubtless due to J. R. Smith, who mostly stood for the model of his admirable sporting figures—while, for his experiences of fox-hunting in Leicestershire, Morland was likewise indebted to his friendship with Claude Loraine Smith, owing to whose influence our artist executed his fox-hunting sets. Thus, through his devoted sporting associates, Morland was enabled to produce numerous sporting suites, all of the greatest interest and merit, both technically and artistically. Moreover, they are doubly interesting as veritable transcripts from the phases of sport in his day, realistically treated from nature, typical branches of Morland's versatile art, which will repay fuller consideration.

How receptive were Morland's fine artistic faculties to the influence of his associates "the angling pieces" admirably demonstrate; assisted by the evident suggestions of the practical J. R. Smith, the artist produced a pair of masterpieces which distance in easy grace and the appearance of spontaneity and *vraisemble* all similar treatments of these subjects produced by his contemporaries, and in which the fascinations of the fair also constitute the chiefest charms. In the eighteenth century, judging from the numerous pictures of similar scenes, one branch of *The Contemplative Gentleman's Recreation* had enlisted numerous devotees of the gentler sex; appropriately enough, when it is remembered that the first treatise upon the gentle craft was written by a gentlewoman, Dame Juliana Berners, illustrious prioress of St. Albans.

Punt-fishing, as a sylvan branch of sport, came into fashionable repute after Isaac Walton's *Compleat Angler* had been published to delight readers of all classes, as one of the shining treasures of sporting literature. Charles the Second we know was an enthusiastic follower of Walton.* Under gentler sovereigns, Mary and "Good Queen Anne," the lords and ladies of their courts, at the convenient waters adjacent to their palaces—especially at Windsor and Hampton Court—relieved the monotony of state attendance by the excitement of "snaring the finny tribe." Quite early in the century, in the days of Pope, when Richmond and Twickenham attracted the fair sex to the delights of the river, artists seized the pleasing subject of these diversions, introducing gay parties of "mixed sexes" angling in punts; the ladies being naturally foreground figures in these pictorial representations of the gentle craft.

Later on we get a little gallery of angling subjects, in which the elegantly picturesque *belles* of George the Third's reign are pictured emulating the example of gentle Dame Berners, although their enthusiasm, practical in its character, has left no second female *Treatise of Fishing with an Angle*, to carry on the traditions of the famed *Book of St. Albans*.

Wheatley, Westall, Rowlandson, and their friends and followers, all evidently addicted to the sport of angling, have contributed tempting glimpses of the characteristic pastimes of their generation, and have left us numerous pastoral pictures of fishing. Literature and biography further confirm the prevalence of this angling taste amongst the fairest portion of creation, extending to all classes of the social scale. For instance, Miss Fanny Kemble relates of her mother, the winsome actress, Miss Decamp (Mrs. Charles Kemble), that the delight of her life was to get away from the theatrical world, and devote herself to the sport of angling, of which she was the most enthusiastic devotee.

Regarding the value of Morland's works as representations of social manners and tastes in the eighteenth century, these angling pictures have their special interest. It is understood that the entire groups were painted from life. The two graceful and modish ladies are described as studied direct from Mrs. Morland and Mrs. William Ward (the artist's sister, Maria); the gentlemen are represented as studied from John Raphael Smith and W. Ward, who produced the excellent mezzotint after *Angler's Refreshment*. Both engravings, as related in the "Notes" to the September Number of THE CONNOISSEUR, are highly esteemed for their decorative qualities, and are most desirable acquisitions in the eyes of collectors, and, we may add, connoisseurs in general. The vogue is likely to extend, as the original versions are becoming difficult to secure, owing to the fashionable request, which is not confined to this country, but prevails equally on the continent, and has later reached American collectors.

The eighteenth century practically survives in these pictures. The mode of 1789, which looks graceful and becoming beyond succeeding fashions of the Regency is illustrated at its height; the cavaliers are decided "bucks" of their epoch, typical of Morland's theory of manly fashion, sporting the buckskin breeches and top boots, in which costly items the painter was notoriously extravagant, according to his notions indispensable details—especially brand new—in the dress of a man of fashion. The liveried servants are interesting and characteristic accessories of the pictured story. Morland and his contemporaries, both of the brush and the quill, when desiring to introduce veracious pictures of the well-to-do classes, furnished them with black footmen as appendages of their prosperous state. In the simple days when fortunes came from the Indies—East and West—a sable Sambo, Cæsar, Mungo, or Pompey, was an established appanage of high respectability. Beginning with the nobility, some of whose belongings were in the Indies, black footmen were the correct thing, and wherever persons pretended to fashion they followed the quality. Later on my lady's "pretty page" followed the "darkey," as in the days of "my Lady Blessington"; while as indications of respectability, amongst men of town, "a tiny tiger," perfectly spic and span, and on the most diminutive scale procurable, together with a "Tilbury," were in the days of Lord Petersham, Count d'Orsay, and the "dandy" generation, indispensable adjuncts of the fashionable world of every one "who was anyone!"

Limited Specialism

A PROMINENT member of the Philatelic Society of London has started a crusade against what is somewhat vulgarly termed "bloating." The wealthy specialist, who corners and decorates his pages with all the copies of a rare stamp that he can lay his hand on, is regarded by his less favoured fellow collectors as a "bloater." In days gone by, the number of wealthy collectors who could, or who cared to, follow such a method of collecting was few. In recent years, especially with the growth of specialism and the increase in the number of wealthy collectors, there has been a decided tendency to make imposing shows of rare stamps. In the old days a single copy of a stamp was considered all that was either necessary or even desirable. Another copy was contemptuously dubbed a mere duplicate. Now, a whole page of the choicest rarities, of Cape wood blocks, or "Post Paids" of Mauritius, or red surcharges of Transvaals, are the high watermark of high-class collecting, and if thereto be added pairs and blocks, then is the joy of the specialist at full flood.

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* "I see the Majesty of England stand,
His Angle outstretched in his hand."
—*Earl of Rochester's Poems.*

All this sort of thing, says Mr. Oldfield, the courageous crusader, is demoralising and prejudicial to the best interests of philately. Second copies that can in no way be regarded as varieties of shade, or paper, or perforation, or design, should be rigorously excluded as bad form. For, says he, it is selfish in the extreme for wealthy specialists to monopolise so many copies as they do, and so raise the price of most of the desirable stamps against their less fortunate fellow collectors. He has tried to get the premier society, of which he is the energetic assistant honorary secretary, officially to condemn the practice, but it is not easy to persuade men to ban their own sins of commission. Probably the needed reform could be gradually effected if the managers of philatelic exhibitions were persistently and consistently to exclude duplicates from competition. Still, it is hard to get rid of a practice that obtains in almost every form of collecting. It is human nature to covet as large a share as possible of all that is best. The self-denying collector of rarities is a *rara avis.* The collecting instinct, once it is fully aroused, knows no limitations but those of the actual lack of cash.

The Stamps of Oceania

PHILATELISTS will be glad to learn that the Philatelic Society of London has arranged to publish Mr. Basset-Hull's monograph on the postal issues of the Australian colonies. Mr. Hull has been engaged upon this work for many years, and as an official he has been given every facility by the various governments to enable him to complete his history in every particular.

There are few stamps of British origin that can even vie with those of our Australian colonies in genuine philatelic interest. Their early issues were mostly of home manufacture, either in design, engraving, or printing. They are to-day, in their unused condition, among the most highly priced stamps in the market. As a cultured philatelic student and author, Mr. Basset-Hull is a recognised authority on the stamps of Oceania. All collectors of Australians will, therefore, look forward with special pleasure to the early publication of his work, which it is to be hoped will not be relegated, like some other promised works of the society, to the Greek Kalends.

The Coming Stamp Season

STAMP dealers and stamp collectors are anticipating what the American calls a real good time for stamps in the coming season. The past three years have not been very successful. Other and graver matters have more or less overshadowed the hobby. Many active devotees have been at the front, and not a few have fallen.

Some are already asking what will be the most fashionable country this winter. But of late there have been no very marked fashions. Since the experience of what is known as the West Indian boom, dealers and collectors have fought shy of fashions. They do not pay. They disturb the market and concentrate attention far too exclusively on one class of stamps. The dealer prefers an all-round demand, and the collector has paid dearly for the experience that it does not pay to rush with the crowd. On the contrary, the wise ones prefer quietly to collect the valuable stamps of temporarily neglected countries.

So far as one may yet gather the signs of the times Africans will be amongst the leading favourites, and Australians will probably continue to recover in price. West Indians have been so long under a cloud, are so low priced, and yet such old favourites, that they cannot fail to win collectors. A few far-seeing ones have for some time been gathering them together. At the present low prices they should be a good investment. From a purely philatelic point of view they have few equals.

Forthcoming Exhibition of African Stamps

THE Philatelic Society of London, at the head of which as acting president is His Royal Highness the Prince of Wales, a keen philatelist, proposes to hold an exhibition of the stamps of those African colonies which were not included in their African Exhibition of last year. The colonies to be included in the forthcoming exhibition, which will be held early in the season, include Gambia, Gold Coast, Lagos, Sierra Leone, St. Helena, Mauritius, Niger Coast, Northern and Southern Nigeria, Seychelles, British East Africa, Zanzibar, Soudan, and Uganda. This list includes some of the choicest rarities, notably, of course, the "Post Office" Mauritius, of which well-known specialist members of the society hold several copies.

Gibbons's Stamp Catalogue

THE British Empire section of Stanley Gibbons's Priced Catalogue for 1903 has just been published. Grenada, St. Vincent, South Australia, Tasmania, and Zanzibar have been entirely re-written. Some of the Indian States have been revised and others re-written. The dates of some issues have been altered in the light of later researches, and dates which were missing have been supplied.

The expansion of the Empire is represented by the inclusion of Stellaland and the New South African Republic territories, which recent events in South Africa now bring into the Colonial section of the stamp catalogue. The Transvaal and the Orange Free State had been included in the 1902 edition, but there seems then to have been some curious hesitation about including Stellaland and the quondam New South African Republic.

With the publication of every fresh edition, fresh efforts are made to complete and perfect this catalogue, and it is no secret that the compilation of the lists of most of the countries is the result of the cordial co-operation of some of the best specialists of the day.

But it is as a Price List that Gibbons's catalogue stands pre-eminent amongst the stamp catalogues of the world. Probably no stamp catalogue is published in any country that does not largely base its prices upon Gibbons. Therefore its publication is an event of considerable moment to those who trade in stamps, whether they conduct their trade in a Strand shop, or in "the den in my own shanty," or in the drawing-room.

Other dealers who are largely at the mercy of Gibbons's catalogue sometimes have a bad quarter of an hour over the pages of every new edition. There was a time, some six or seven years ago, when each new edition sent prices flying upwards. Then things were booming, and smiles and hand-shakes were general. "Our stock" increased and multiplied—on paper—wonderfully. Then came a sad day, a terrible awakening, a realisation of the fact that prices had been boomed a bit too much, and that a drop must be faced. Prices were set backward, and started on the down grade with a run. And still they are being dropped, till not a few are beginning to think there should be a pause in the business.

But looking through Gibbons's latest effort at pricing, one is convinced that the compiler has of set purpose made reductions wherever it has been possible to do so, and probably he has acted wisely in stretching the point in favour of reductions. The depressing result of a three years' war, of a most costly character, tells even upon stamp collecting, despite the international ramifications of the hobby. Hence, low prices will act as a stimulant in all directions. There is a general impression abroad that the inflation of a few years ago has been more than rectified, and that prices have now, if anything, erred in the other direction. In the opinion of some of the best judges, many colonies in the new Gibbons are unquestionably underpriced. There are indeed some stamps priced so low that they frequently reach higher prices at auctions.

On the other hand, the careful observer will note the strong tendency of the best stamps to increased prices, despite the downward trend of medium stamps. It may truly be said that there are some stamps that never drop, and their number is increasing year by year. There are others of which copies are so scarce that they have no market quotation—they have passed out of the catalogue as quotable stamps. For every copy that turns up there are a dozen want lists. Such stamps never pass into stock for quotation in the catalogue. These are the gaps that are to be found in early issues, more especially in the unused column.

Stamp Collecting as a Pastime

THE ordinary man who confesses his inability to see either rhyme or reason in stamp collecting may safely be referred to a little *brochure* entitled, *Stamp Collecting as a Pastime*, written by our contributor, Mr. Edward J. Nankivell. It has just been published by Messrs. Stanley Gibbons at the popular price of one shilling. Its declared mission is to give the sceptical outsider a peep behind the scenes of stamp collecting, and to whet his appetite to such an extent that he forthwith becomes a confirmed stamp collector.

And who would not yield to the seductive influence of the statistics given in a chapter on stamp collecting as an investment, from which it may be gathered that even the most paying of gold mines is not worth considering compared to a really wise investment in stamps. Here is a collection, for instance, started in 1859 and made at a total cost of £69 which sold in 1896 for close on £3,000, and numbers of stamps that in 1890 could be had in quantities at from 1s. to 2s. 6d. each that are now quoted at from 20s. to 30s. each.

ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must first write to us, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent to us.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and all objects should be registered.

N.B.—All letters should be marked outside "Correspondence Department."

A. E. R. (London, W.).—Your lock is worth about £1. Keys are frequently more elaborate than the one sent. It was probably, as you say, made for a church.

E. B. (Dewsbury).—If you will send your pictures, we shall be pleased to investigate them for you. With regard to Baxter Prints, he issued about 400 of these, but at present they are not in great demand. If you like to include it with your other pictures we will tell you its value.

S. H. (Sunderland).—It is difficult to tell the value of coloured prints representing *Orpheus and Eurydice* and *Jupiter and Calestæ*, eng. Burke, from a description. It would be much better if you would send them to us to see.

J. M. (Grimsby).—4 vol. ed. of *Tom Jones*, pub. 1768 by A. Millar for T. Cadell, three leaves missing from 1st vol. 1st ed. (1749), 6 vols., valuable; yours not so. Engraving, *River Po*, after Lorraine (late property of Archdeacon Goodenough), has no special value.

J. C. R. (Chipping Norton).—*Real Life in London* must have 19 plates (coloured) in Vol. I. and 13 in Vol. II. 1st edition, if perfect, worth about £10. Yours can be readily sold to any dealer in rare books. It may be noted that books with coloured illustrations are steadily rising in value.

T. H. C. (Derby).—The sketches you send us are evidently Morland's subjects *Winter*, *The Gipsies*, and *The Gipsies' Encampment*. If these were coloured prints they would be very valuable, but as they are apparently ordinary mezzotints, and in damaged condition, their price depends upon obtaining a buyer. The engraver of *Countess of Harrington* was Bartolozzi; a perfect copy was sold last month for £22 10s. (see SALE PRICES, Sept., 349). The one by Hogarth in its condition not of much value.

R. S. D. (Bradford).—The photograph sent we cannot use for THE CONNOISSEUR at present, unless we have more information about it than you give us. An isolated item is not of much use unless of very great interest. If you can get a history of the Prophet Wroe, and if the cabinet was really made in 1660, something might be done with it; but I am afraid the clear outline of the carving proves it to be of recent execution.

Mrs. Y. (Queen's Co.)—Mulready envelopes, unused, from 7s. 6d. blue, 8s. 6d. black. Old English penny stamps not special value except black.

S. B. (Sheffield).—The lids of pottery jars, which contained pomade and potted meat, were made in Staffordshire from the early part to the middle of the nineteenth century; those copied from coloured prints by Baxter seem popular, and they vary in price from a few shillings upwards.

"CYMBELINE" (Aylesbury).—Your pewter dates probably from the second half of the eighteenth century. A book on the subject is in course of preparation.

A. D. T. (Norwich).—There is no literature on the subjects you refer to—Trivets, Footmen, or Platewarmers.

C. F. G. (Glasgow).—The volume of *Dr. Syntax* is worth about £3. The two small volumes of *La Bible* and the complete set of old engravings are of no special value.

Z. Z. (Stockton-on-Tees).—Old engravings should be stretched upon a mount and backed with strong paper, and not mounted on cardboard, but sell best in original condition.

A. W. H. (Ryde).—Walnut as a veneer was generally used about the time of William and Mary for furniture; solid chestnut and oak previously, afterwards mahogany, and then satinwood. We have noted your request for an article on that period.

E. A. (Manchester).—We find on investigating your Geneva or Breeches Bible that there are several pages missing from it, and also the margin has been cut into. Its value will not be more than £1. The first edition of the Geneva Bible was published 1560.

M. N. M. (Hessle).—Map book, 1589, coloured maps by John Bill. He was a printer or publisher of that period. Value uncertain. Send to the auction rooms or advertise.

L. W. (Stockton-on Tees).—We have forwarded you a copy of SALE PRICES, in which you will find—on page 314—a list of the prices obtained for the *Cries of London*, and a list of the artists' names. The titles are marked in French and English, but there are numbers of copies about, and it is no proof because they are marked in this way that they are originals

C. H. (Stevenage, Herts.).—Your volume of engravings (Boydell) published in 1803. The frontispiece in both volumes is absent, and this collection in its incomplete state and present condition is worth at auction probably between £8 and £10. The prints of medals and the prints of the National Gallery are of no special value.

W. J. R. (Burton-on-Trent).—The stamps are purchased direct from the Comptroller of the Mint in quantities.

H. M. (Newbury).—Your book is what is called a publisher's reprint. It is therefore not one of the original editions of *Robinson Crusoe*, and has merely nominal value.

E. W. (Oxford).—The prints by Lucas Cranach appear to be *The Martyrdom of the Twelve Apostles*, of which *St. Peter Crucified head downwards* is missing. We agree that the print of *Galatea* is probably from an original plate of *Salvator Rosa* by Antonio Salamanca.

M. P. (Hornsey).—The four prints illustrating *The Vicar of Wakefield*, from the original drawings of Thos. Hearne. Figures engraved by W. Woollett, landscape by W. Ellis. These have no special selling value. If they were by Stothard and Ramberg, printed in colours, their value would be £50. Bible combined with prayer, concordance, psalms in metre, genealogies of the tribes (illustrated), date 1620, printed Bonham Norton and John Bill, about 10s.

Mrs. C. (Aberdeen).—Three prints called *Happiness*, *Wisdom*. and *Providence*, painted by F. Rigaud, eng. by Burke, and produced by Boydell, 1799, Simon and B. Smith. There should be a set of four, but they have no special value.

J. C. W. (Malton).—The Roman coins we have returned are of no value. The answer to your queries about books appeared in October.

Correspondence

Mrs. P. (Norwich).—A *Portrait of Rubens* by Vandyck, eng. Woollett, 1774, was valuable one hundred years ago; not fashionable now. This applies to the *Portrait of Vandyck*, *Second Wife of Rubens*, and engravings by Bartolozzi, styled *Adoration*, *Geography*, *Woman with Pearls*, *Mother and Child*, and *Madonna and Child*. *The Holy Family* by Rubens, eng. Bolswert, *Le Cabaret*, eng. Morgan, and *Portrait of G. Douw*, nominal value only.

F. T. C. (Edgbaston).—Engraving entitled *Belisaire*, Gerard pinxt., Desnoyers sculpt., 1806, dedicated to Talleyrand. This is not rare and has no special selling value.

T. W. C. (Falkirk).—A. L. Egg, A.R.A., is the same painter responsible for the Dickens portrait in our last number, which you admire so much. Born 1816, a good colourist, fond of melancholy subjects, a frequent exhibitor at the Academy. Two of his best pictures are at South Kensington Museum—*Gil Blas* and the dinner scene from the *Taming of the Shrew*. He was buried on the top of a high hill in Algiers.

MEYER, M. (Bath).—*Icarus and Dædalus*, by Van Dyck, reproduced by us in August. There was an early mezzotint by Earlom, printed by Boydell in the eighteenth century, but it has no special value now.

W. H. C. (Ashurst).—Coloured prints engraved Bartolozzi after F. Wheatley; *Tenderness persuading Reluctance* and *The Family Dinner*. These appear to be copies after a foreign copy, and are not of much value.

C. B. (Bishop's Castle).—From a scientific point of view the orrery you describe is of practically no value. Jones, of Holborn, made a large number of such instruments. So, unless yours possesses any art workmanship, its market value is small, for such expensive toys have gone completely out of fashion. So named after Lord Orrery in Cork, a scientist of the eighteenth century.

H. W. (Shrewsbury).—The book of engravings you have by Boydell has some value if complete and in good condition; send it to us and we will investigate. We note you pay a tribute to our paper as an advertising medium and that you have had a reply from India.

C. J. B. (Wroot, Doncaster).—With regard to your Elizabethan Chalice we enclose card of a firm who will be very pleased to take it in exchange and make another for you on the same model and pay you something in addition if its marks make it valuable. With regard to the Oak Chest we suggest your advertising in the Register of THE CONNOISSEUR. If you will send a photograph, together with the exact size, we shall be very pleased to obtain a valuation.

A. B. (Durham).—We are returning your Snuff-box, which is worth probably about £3; the miniature painting is well done.

C. W. H. (Chester).—Your Bible does not appear to be of great value, but we are unable to judge definitely unless we can examine it. The more valuable ones are dated before 1600.

D. (Dorchester).—The oil painting sent is not by Reynolds, but by some portrait painter of the period, and worth about £10.

A. B. (Rothwell, Leeds).—*The Unreasonableness of Atheism*, by Sir Chas. Wolsley, value about 5/-; no relation to the Field Marshal.

A. K. (Pall Mall).—*Tale of Two Cities*, 8 plates; edition should be 1859. First edition, the only one of any value, 3 vols., 1840. *Master Humphrey's Clock, Old Curiosity Shop, Barnaby Rudge;* illustrations by Cattermole and Brown, about 10/- together.

H. S. (Hull).—It is impossible to give the value of your Wedgwood service from a written description. There is, however, a decline in the interest taken in this type of porcelain at the present time. Should you wish to sell it we should advise your advertising in the Register of THE CONNOISSEUR. Your engravings by Bartolozzi are of no special value and we should therefore advise your placing the edges of the tear together with adhesive paper.

L. L. (Beckenham).—Your old Bible, dated 1629, and printed by Buck for the University of Cambridge, is probably not of great value. With regard to the book dated 1690, by William Sherlock, D.D., it is impossible to tell its value without seeing it; there may be some peculiarities in the condition, etc., which may guide us.

E. B. (Leominster).—Your cabinet, from the photo, appears to be a composite piece of Chippendale, parts of which are original; value uncertain. An article on Battersea enamel will appear shortly.

S. B. (West Bromwich).—If you will forward some pieces of your Oriental china service we will determine its value promptly.

A. W. (Nottingham).—We can examine your china as to class and value.

M. L. N. (Chelsea).—We are in receipt of your enquiry with regard to a silver crucifix, which from your slight sketch of marks appears to be Italian, or perhaps Florentine. It is, however, impossible to judge from a written description, but if you will let us have it here we can form an opinion.

Mrs. F. (Selby).—If you will send us the miniatures, oil paintings, spoons, and fan, we will obtain expert's opinion for you.

B. Y. (Kidderminster).—If you desire to sell Jacobean furniture we should advise your advertising in either the Register of THE CONNOISSEUR under a number (particulars of which we have sent), or inserting an advertisement in the ordinary columns. Our circulation is very large, and you will probably meet with many customers likely to purchase.

H. V. L. (Bishopsgate).—Your pictures are modern copies of older pictures. The subject of one is *The Misers*, by Quentyn Metsys, the property of Viscount Cobham. The other is a picture of the French school, probably of the eighteenth century. As copies their value will, of course, be nominal.

Count C. G. L. (London).—We are in receipt of a letter from A. L., of Stockholm, asking us to advise you as to what to do with certain engravings that you are holding for him. We should advise you to take them to the firm mentioned.

Mrs. H. (Pendleton).—The Sheffield plate cruet is worth about £2 10s.; salts 10s. each; mustard pot about 16s.; wine strainer about £1 1s.

S. D. (Paignton).—Your small cup and saucer in our opinion is original Lowestoft and worth about 25/- to 30/-. The other is of Oriental manufacture with the flowers added afterwards and probably worth about 10/-. The jug has about the same value and is commonly called Lowestoft, though not made there.

F. N. P. (Twickenham).—*The Dance of Death*, pub. Ackerman, 1815, should contain 72 coloured plates after Rowlandson; about £7 to £8 by auction. *The Dance of Life*, 1817, 26 coloured plates after Rowlandson, £5 to £6. Both very scarce.

W. P. P. (Nottingham).—We will obtain an expert's opinion on the old French pewter, plates, vases, etc., if sent in accordance with our conditions.

Dr. L. M. (Malta).—We are willing to mark your list of books and advise your applying to either Messrs. Hodgson or Puttick & Simpson, whose addresses can be found in our advertising columns.

E. M. (Liverpool).—Sovereign pieces of James I., struck in the year 1605, will obtain valuation when sent.

W. G. T. (Chester).—We can advise you as to whether your service is Worcester if a specimen piece is sent.

T. O. (Croxteth, Liverpool).—In the March number of SALE PRICES you will see in the list of auction prices two Worcester services, one sold for £80 and the other for £90. Yours would appear to be valuable, but it is, of course, impossible to give you a definite opinion from a written description. If you like to send us a sample piece we will investigate the more exact value.

L. W. (Stockton-on-Tees).—We have returned your coloured prints of *The Cries of London*. They are not original copies and therefore of nominal selling value.

H. A. (Denmark).—We do not buy articles in the ordinary way. If you want to sell your old Sévres French table-watch we advise you to advertise in the Register of THE CONNOISSEUR, particulars of which we can send. Should you, however, like to send it to us for inspection we will give you our opinion about it.

Dr. B. (Exmouth).—We will obtain expert's opinion on your three miniatures when sent.

H. J. B. (Liverpool).—The value of your Play-bills is rather uncertain and we should advise you to advertise in the columns of THE CONNOISSEUR or SALE PRICES.

Mrs. T. (Truro).—*The History of Prince Erastus*, pub. 1674. There have been many editions of the book, this being a later edition. The margins are cut too close, and there are plates missing. It is of nominal value. Your plate is a specimen of Rogers' Etruscan ware, and the value of the service is difficult to decide, but is probably not more than the sum mentioned.

Mrs. F. C. (co. Cork).—*Children of Charles I.*, after Van Dyck, by Strange, if in fine state, 30s. A. Carraci: There is some uncertainty as to this work, as many by Bellavini have been assigned to him, and his initials have been placed on inferior work; would have to be seen to value. The cabinet is a Queen Anne model, but not pure style. It is impossible to advise the price from your sketch.

W. J. (Cheshire).—We have placed your damaged wax miniature in the hands of a firm for repair.

G. H. (Worksop).—The picture sent is not by Adrian Von Ostade, and therefore not likely to fetch £1,280.

E. W. (Coventry).—The two pairs of engravings shall be examined. We note the owner of *The Shepherd's Meal* will not allow it to be examined, which seems to prove it is merely a copy.

J. C. (Penrith).—The name of the fabricant on the top of the label sent is quite illegible. Your bronze probably dates from the middle of the last century, but its value can only be determined by inspection.

E. M. (Nunburnholme, York).—Your looking glass is an interesting specimen of old English work dating from the beginning of the eighteenth century. Glasses of this date are of some rarity. Prints *King of the Gipsies* and *The Fortune Teller*, if printed in colour and without margins, about £2 2s.

R. S. (Brixton).—If you will forward the oil painting to us, and the marble figure if possible, or at least a photograph of it, we will let you have an opinion by post.

J. C. R. (Chipping Norton).—If you will send your book, *Real Life in London*, to us we will obtain expert opinion on it.

Mrs. M. I. (Honiton, Devon).—Your prints *The Hop-pickers* and *The Gleaners* are worth something if they are good copies, but there are many reprints. Fine proofs are valuable. *The Florentine* and *The Orphan* are of no special value. If you, however, would like a definite opinion, which is impossible to give from a written description, send them to us in accordance with the conditions at the head of the Correspondence column.

S. (Grimsby).—We have examined the articles you left us. The paintings are simply copies. The plate and mug are probably worth a few shillings. The sword G. R. would probably be valuable if you knew its history. The value of the pistols, small swords, and dirks depends upon the demand for them. The Sheffield plate has some value. We should advise, if you wish to dispose of them, to take them to some dealer, who would probably give you a good price for them. You will find a few names in our advertising columns. With regard to the book, the frontispiece is gone, and it is in bad condition, and has therefore merely nominal value.

P. E. (London, E.).—*The History of Cambria, now called Wales*. Caradoc, of Llancarvan, is the original author, 1584; author, David Powell, D.D.; translated into English by H. Lloyd; value about £2 10s. *The Art of Drawing and Colouring from Nature, Flowers, Fruit, and Shells*, by Nathaniel Whittock, 1829, published by Isaac Taylor Hinton, 4, Warwick Square. This contains Cruikshank's signature. 10s.

C. T. C. (Mansfield).—Bernard Strozzi died in Venice in 1641, and there are pictures of his in Genoa, Paris, and Venice. There have been no recent sales of his paintings, and it is difficult to say what a good specimen would fetch. If you care to send it to us we would have it examined by an expert. Should you not, however, like to do this we suggest your having a photograph made which could be reproduced in the Register of THE CONNOISSEUR under a number. As our circulation reaches all over the Continent, and especially Italy, it would probably catch the eyes of the Italian authorities, who might open negotiations with you.

R. (Earlsdon, Coventry).—Your copper engravings are biblical subjects engraved by Thos. Piroli. Their value is a nominal one, dependent on finding a purchaser. It is impossible to trace the landscape to any definite artist—it is probably of the eighteenth century Continental school. The value is therefore a nominal one. The other painting also has merely nominal sale value.

Dr. M. (Malta) and H. S. W. (Sutton, Surrey).—We are in receipt of your list of books, and we will communicate with you promptly on reply to our letter.

Baroness Siskra G. (Jersey).—Your question with regard to old furniture, and the marks and peculiarities by which one can distinguish it from the modern imitations would require an article in itself, and even then would not equip the amateur against the wiles of the antique fabricator. With regard to the use of machinery in the making of furniture, the system of veneering was commenced in the period of William and Mary. Until then furniture was chiefly solid; veneer of that period, especially burr-walnut, was about $\frac{1}{16}$ of an inch thick; and Chippendale, Hepplewhite, and Sheraton used mahogany and satinwoods in veneer. They were all hand-cut, and they continue to be so now in the highest-class furniture of to-day. In the late Georgian period machinery for veneering was first used, and veneer was produced $\frac{1}{32}$ of an inch in thickness, and all the cheaper kind of modern furniture is of the same type.

J. R. T. (Sydenham).—Your volume of American tracts may possibly be worth between £5 and £25, but as there are many conditions upon which the value depends, you had better send it to us, and we will advise you as where to take them.

W. B. (Woolwich).—We are returning the Arctic Medal dated 1818-1855. If it bore any name it would be valuable, but as it is without it is only worth about £1 1s.

J. H. S. (Warrington).—If you will send your books to us we shall be pleased to examine them.

F. E. D. A. C. (Blackpool).—Your picture is a copy of the Dutch school, probably Ostade. What tone there is in it is entirely dependent upon the varnish, which, if removed, would leave a very crude result; it has no special value. With regard to the picture, ascribed to Mollier, of a Dutch interior, it has been scrubbed and re-touched. It is probably an adaptation, or Pastiche, which means that a copy has been made of a master's work, but has been sufficiently altered to make it a distinct picture. It has, of course, therefore, no special value. The landscape is of the early English school, and might, if its history could be authenticated, be one of Gainsborough's earlier manner, as the frame is of the period 1750. Unless its history is forthcoming, its value is a few pounds.

F. A. W. (Junior Carlton Club).—Your *Cries of London* are not original coloured prints, and therefore have merely nominal value.

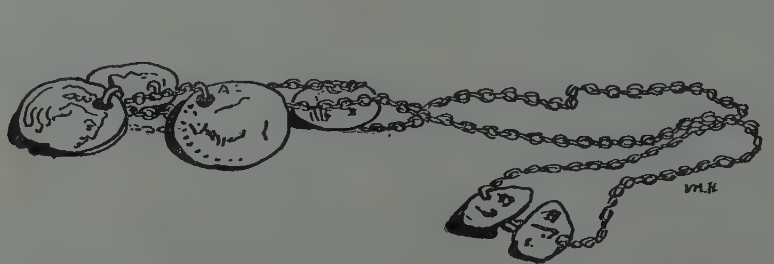
S. M. (Eastbourne).—Your picture is a copy of some Italian master, and has merely nominal value.

J. S. W. (Malton).—We have had an examination of your coloured prints made by an expert, and find they are not original pictures but are reproductions, and consequently of nominal value.

"JOHN O' GAUNT" (Hungerford).—Your chairs are of the ordinary pattern made in Stafford and Yorkshire about middle of eighteenth century; not very valuable. (2) A counterpane of the date and description you give should, if of fine material and design, be (in good condition) worth at least £10. (3) "O. Chamaem" on your tea (?) pot is doubtlessly camomile. The pot is either for keeping or infusing the drug in.

H. C. H. (Brighton).—Defoe's *Robinson Crusoe*, 10th ed., 1753, Vol. I.; and Vol. II., *Further Adventures by Defoe*; a few shillings.

T. C. S. (Guildford).—A book will shortly be published on pewter by Messrs. Bell & Sons.



THOMAS CHIFFINCH

Keeper of Jewels of Charles II.

By J. Michael Wright

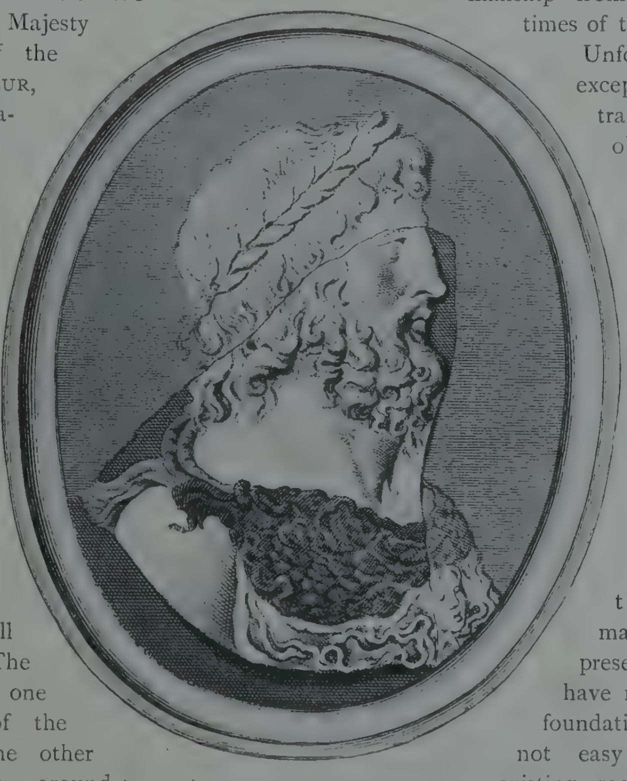
From the picture in the
National Portrait Gallery

THE KING'S GEMS AND JEWELS AT WINDSOR CASTLE PART I.

BY H. CLIFFORD-SMITH

FEW persons probably are aware that the Royal cabinet at Windsor contains a magnificent collection of gems and jewels. Beyond a few that have been lent by the Sovereign to historical exhibitions, the public have had, of recent years, no opportunity of becoming acquainted with this portion of the Royal treasures. We have therefore to thank His Majesty the King, on behalf of the readers of THE CONNOISSEUR, for his permission, so graciously granted, to reproduce the choicest of these objects in the pages of this Magazine.

The collection is arranged in the King's private audience-room, which overlooks the gardens, and is approached from Wyatville's famous corridor, a gallery 175 yards in length filled with priceless works of art. Two table show-cases are placed against the wall facing the window. The principal contents of the one consist of the finest of the engraved gems, and the other the cinquecento jewels, around which in each case are grouped the objects of minor importance. A third and smaller case contains the series of "Georges" of the Most Noble Order of the Garter.



JUPITER ÆGIOCHUS (RESTORED) FROM *DACTYLIOTHECA SMITHIANA*

The collection, numbering upwards of three hundred objects, is one which any sovereign or national museum might be proud to possess, and comprises the rarest and choicest specimens of the gem-engravers' art from the Græco-Roman, Byzantine, Renaissance, and later periods, and the most magnificent productions of goldsmiths' workmanship from the splendour-loving times of the sixteenth century.

Unfortunately, with a few exceptions, it is impossible to trace the history of the objects in this collection. The cameo portraits dating from Tudor times, an account of which will be reserved for the latter part of this article, have, except perhaps for a temporary dispersal during the Commonwealth, without doubt formed a portion of the royal cabinet from the date of their production. For the rest, the question of how many of the gems at present in the collection have remained in it from its foundation, is one which is not easy to answer. Though existing records throw but scanty light on its history, they at least suggest the origin of the collection as it now stands.

It is not essential to our present purpose to discuss the origin or early history of the art of engraving hard stones, whether incised (intaglios) or in relief (cameos). As all the engraved gems worthy of notice in the present collection belong to the latter class, it is sufficient simply to remark that the art of cameo-cutting, which was practised with success by the early Greeks, attained its highest perfection towards the closing years of the Roman Republic, when portraiture was in high favour, and skilled Greek workmen were employed for this purpose by their Roman masters. Cameos at this period were largely worn set in rings or necklaces, or else were mounted on precious caskets or vessels of gold and silver. The majority, however, of the finest must, without doubt, have found their way into the cabinets of connoisseurs, for the Romans, it may be remembered, were keen collectors. Indeed, most educated Romans possessed a knowledge of gems, and many formed large collections, which they termed *dactyliothecæ*. As an illustration of this I cannot refrain from mentioning the subject of a unique and curious gem formerly in the possession of Sir J. C. Robinson, which represents a Roman connoisseur seated in front of his *dactyliotheca*, with an opened cabinet beside him.

The art of gem-engraving followed the empire in its removal to the east in the fourth century, and after the invasion of the barbarians in the west, survived alone at Constantinople; but even there by the tenth century it had greatly declined, and had everywhere by the beginning of the fifteenth century sunk into almost entire oblivion.

On the renaissance of the arts about this period the true appreciation of the productions of the gem-engraver which had lain dormant during the middle ages awoke to new life. Patrons of art, Popes and princes vied with one another as collectors of gems. Pope Paul II. was one of the most prominent, next came Lorenzo de Medici, the "Magnificent," the greatest Mæcenas of the arts, who added to his collection the gems of Paul II. These on their dispersal helped the formation of other collections; till a century later, when the passion for gems was no less ardent, there appeared at Delft a learned antiquary, Abraham Gorlaeus (or Gorlay) by name, who formed a splendid cabinet of examples of the *scalptor's* art. By a contemporary engraver this connoisseur is represented, like his Roman predecessor, with his treasures spread before him, and with a cameo on the fore-finger of his right hand. On the death of Gorlaeus, in the year 1609, his collection was purchased from his executors by King James I., who presented it to his son Prince Henry, of whom he was very fond. Three years later, however, Henry died, and all his possessions, including among other objects of art the *dactyliotheca* of Gorlaeus, passed to his brother Charles.

Thus Charles I., who had already acquired similar objects, became, on his accession to the throne, the possessor of a magnificent collection of gems and jewels, to which till the commencement of times too troublous for such pursuits he made considerable additions. The real formation, therefore, of the collection, more particularly of the antique gems now under review, was due to the fostering care of this unfortunate monarch.

King Charles I. was perhaps, Lorenzo the Magnificent alone excepted, the most enlightened of all art patrons of his or of any other time. His collection of pictures, of which the finest, alas, are scattered throughout the galleries of Europe, though many are still in the possession of the Crown, was one of the most splendid ever got together; his gallery of sculpture was chosen with the same admirable taste, while his cabinet of gems was by no means inferior in the fine quality of its specimens.

In the year 1639 Charles directed Abraham Van der Doort, a Dutch artist in his employ, to draw up a catalogue of the works of art which had been placed under his care. An examination of this catalogue reveals the presence only of five cameos ("agates" he terms them), of which two, hereafter noted, still form part of the royal collection. The remaining gems do not appear to have been committed to his charge.

The story of the dispersal of the king's collections is well known. Previous to and during the civil war many of the jewels were disposed of at home and abroad to relieve the necessities of the King, and after his death a commission was appointed which sold all, save a few, of the works of art in the royal collection. The sale took place towards the end of the year 1649, and the names of many purchasers have been recorded, but so far as the class of objects at present under review is concerned, only one name can be mentioned—that of Christina, the eccentric Queen of Sweden, who purchased the greater part of the jewels. These, at her abdication four years later, she laid at the foot of the image of the Virgin in the Santa Casa in the Church of Loreto, where they remained till their dispersal at the French invasion of Italy in 1797. The smaller works of art, including probably many of the gems, were acquired by the late King's servants and tradesmen, and also by private amateurs and speculators.

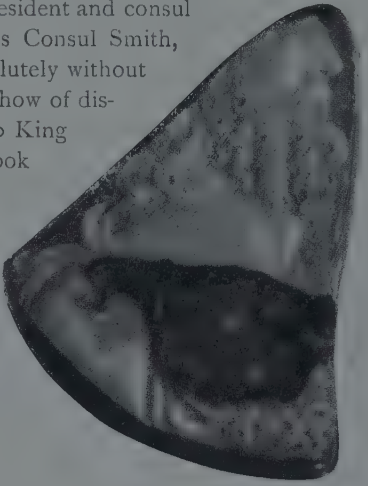
The subsequent history of some of the royal gems is worth following. Mr. King, the eminent glyptologist, who examined nearly every accessible collection, discovered among the Arundel collection several gems which correspond to those figured in the catalogue of Gorlaeus published in 1601. Whether these gems were procured by the "father of *vertù* in this country," Thomas Howard, Earl of Arundel, from his royal master by exchange, or whether they were purchased by his successor after the King's death, it is impossible to ascertain; but at least it is certain that they eventually found a place among the Marlborough gems in which, during the eighteenth century, the Arundel collection was absorbed. It would be interesting, particularly to those who made purchases at the final sale of the Marlborough gems a few years ago, to discover how many, beyond the one so recorded in the catalogue, were formerly in the cabinet of Charles I. Many present day collectors attach rightly a royal pedigree to relics and works of art in their possession, but, several, it is to be feared, do so for the purpose of enhancing the value of their collections.

Gorlæus hic in ære sculptus, æs cui,
Argentum, & aurum, Roma quod vel Græcia
Signavit unquam, gemmaque & carus lapis
Olim vetustis destinatus annulis
Perennitatis gratiam debent suæ.
Nunc experitur an Metalla a sæculis
Qui vindicata sæculo nostro dedit,
Ipsum futuris dent Metalla sæculis.

ABRAHAM GORLAEUS OF DELFT

At the Restoration the strenuous efforts made by the committee formed for the purpose of again gathering the scattered works of art, appear, so far as the gems and jewels are concerned, to have met with considerable success. Many of the recovered gems were placed in the Palace of Whitehall, and of these Thomas Chiffinch, a man of taste and ability, who had shared the exile of Charles II., was appointed keeper. A remarkably interesting portrait by Michael Wright in the National Portrait Gallery represents this connoisseur with a large cameo in his hand and others on the table beside him. Though the cameos in this picture are fairly clearly painted, I have been unable with certainty to identify them with those in the present collection, and fear that they disappeared in the second calamity that the royal treasures had shortly to undergo. For the fires which broke out at Whitehall in 1691, and again in 1697, consumed, except for the Banqueting Hall, the whole Palace, and destroyed, among other priceless objects, the gems, which had been stored in the library of that building.

During the period of about a hundred years after the death of Charles I. there was small demand for gems on the part of collectors, and a consequent diminution in their production. About the middle of the eighteenth century, in what has been termed the golden age of classic dilettantism, renewed interest was taken in the glyptic art, with the result that many antique gems were brought to light, and gem engravers appeared whose works were worthy of ranking with those of antiquity. Among such artists were Pichler, Marchant, and Burch, specimens of whose productions are in this collection. But the fashion of gem collecting soon amounted almost to a mania, and the demand for antique gems exceeding the supply, prices were forced up to an exaggerated figure and the door opened to the unscrupulous



FRAGMENT OF HEAD OF
JUPITER ÆGIOCHUS
CAMEO CUT IN ORIENTAL ONYX

forger, who adopted every artifice for the purpose of deceiving the unwary collector. Among the latter was Joseph Smith, for many years resident and consul at Venice, and familiarly known as Consul Smith, whose collection, though not absolutely without merit, was formed without a great show of discrimination. About the year 1760 King George III., who in his early days took great interest in art, and, as various objects at Windsor prove, was not behindhand in adding to the royal treasures, was induced to purchase this collection, and, further, to patronise and partly pay for a catalogue of it drawn up by A. F. Gori, entitled *Dactyliotheca Smithiana*, and published at Venice in 1767. The gems thus acquired form the greater part of the present collection, but their general inferiority to the rest, from which by the aid of Gori's catalogue they are easily distinguished, can best be judged by the fact that only two specimens from the whole of Consul Smith's series have been chosen to illustrate this article.

I would wish again to express my regret that I have been unable, after all has been said, to give a more definite history of the formation of this collection. Some of Gorlay's gems and others added by Charles I., which were recovered at the Restoration or escaped the Whitehall fire, may still be here. Even acquisitions made during the eighteenth century, with the exception of the *Dactyliotheca Smithiana*, are unrecorded. The various items, then, which form the whole collection must have been added from time to time, some by purchase and others by gift from relations or from the sovereign's subjects.

It is to the late Prince Consort, to whom this country is deeply indebted for his initiative in many matters connected with art and art industries, that credit is due for the first systematic gathering together and arrangement of these, as of the other artistic treasures which are stored in the apartments of Windsor Castle.

SARDONYX CAMEO LATE ROMAN PERIOD

Foremost among the objects in His Majesty's collection stands a cameo cut upon a rich Oriental sardonyx of four, or perhaps five strata. Its extraordinary dimensions ($7\frac{1}{2}$ ins. by $5\frac{7}{8}$ ins.) and its admirable style of art, renders it one of the most important works of its kind now extant.* A careful examination of this noble cameo cannot but confirm the opinion formed by the late Mr. Drury Fortnum, and endorsed by Prof. A. Furtwängler, that this gem is a contemporary portrait of the Emperor Claudius. The work is executed with all the breadth of style and accuracy of detail which characterize the best Roman cameos of the period. The Emperor wears a cuirass fronted by the *ægis*, a sword, the handle of which is an eagle's head, is at his left side, and a sceptre or lance over his right shoulder. The layers of colour which compose this beautiful stone are most carefully made use of. The ground is in the dark brown stratum, the laurel wreath and front of the cuirass in the honey brown, and the head and hair in the white. The whole is surrounded by a raised border, enriched with the "ovolo" moulding which, cut in the thickness of the stone, reveals all the beautiful varieties of the material. This portrait should be compared with that of the Emperor Augustus, which formerly belonged to the Strozzi family of Florence, and is now in the British Museum.

Van der Doort's catalogue of King Charles's collection contains the following entry:—"*Imprimis, A large oval cracked and mended Agate stone, of four colours, one on the top of another; first brown and then white, and brown again and then white, wherein is cut an Emperor's head in a laurel, side-faced; kept in a leather case, which agate the King had when he was Prince.*" A note on the margin further states:—"*This was cracked and broken in former time by the Lady Somerset, when her husband was Lord Chamberlain.*"

We are here left to speculate as to how Charles acquired this grand cameo. This accident must have taken place between 1613 and 1615, for the husband of the notorious Countess of Somerset was Lord Chamberlain at that time, and though the gem may have been procured for Charles during his childhood, it more probably came, as did many others, from the collection

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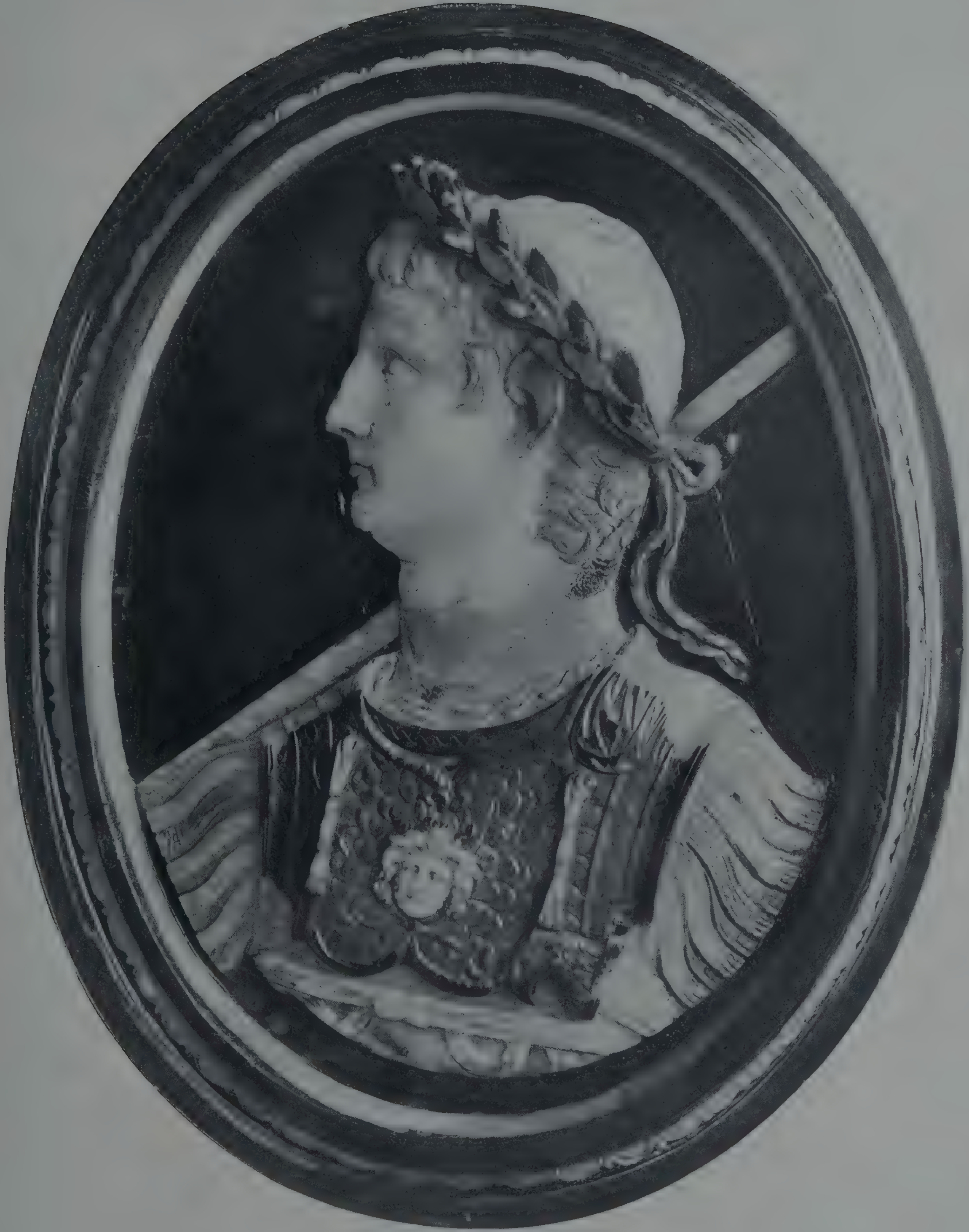
* A colour-plate of this cameo will appear in the January number of THE CONNOISSEUR.



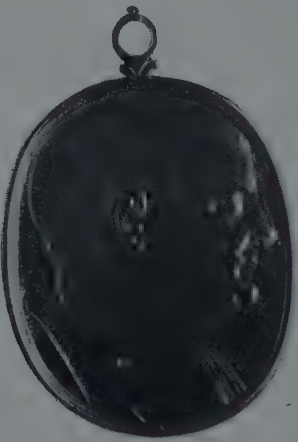
PORTRAIT OF THE EMPEROR CLAUDIUS
CAMEO CUT UPON ORIENTAL SARDONYX OF FOUR OR FIVE STRATA

of his elder brother. The cameo was broken into eleven pieces, which have been cemented together and framed in a gilt metal edging.

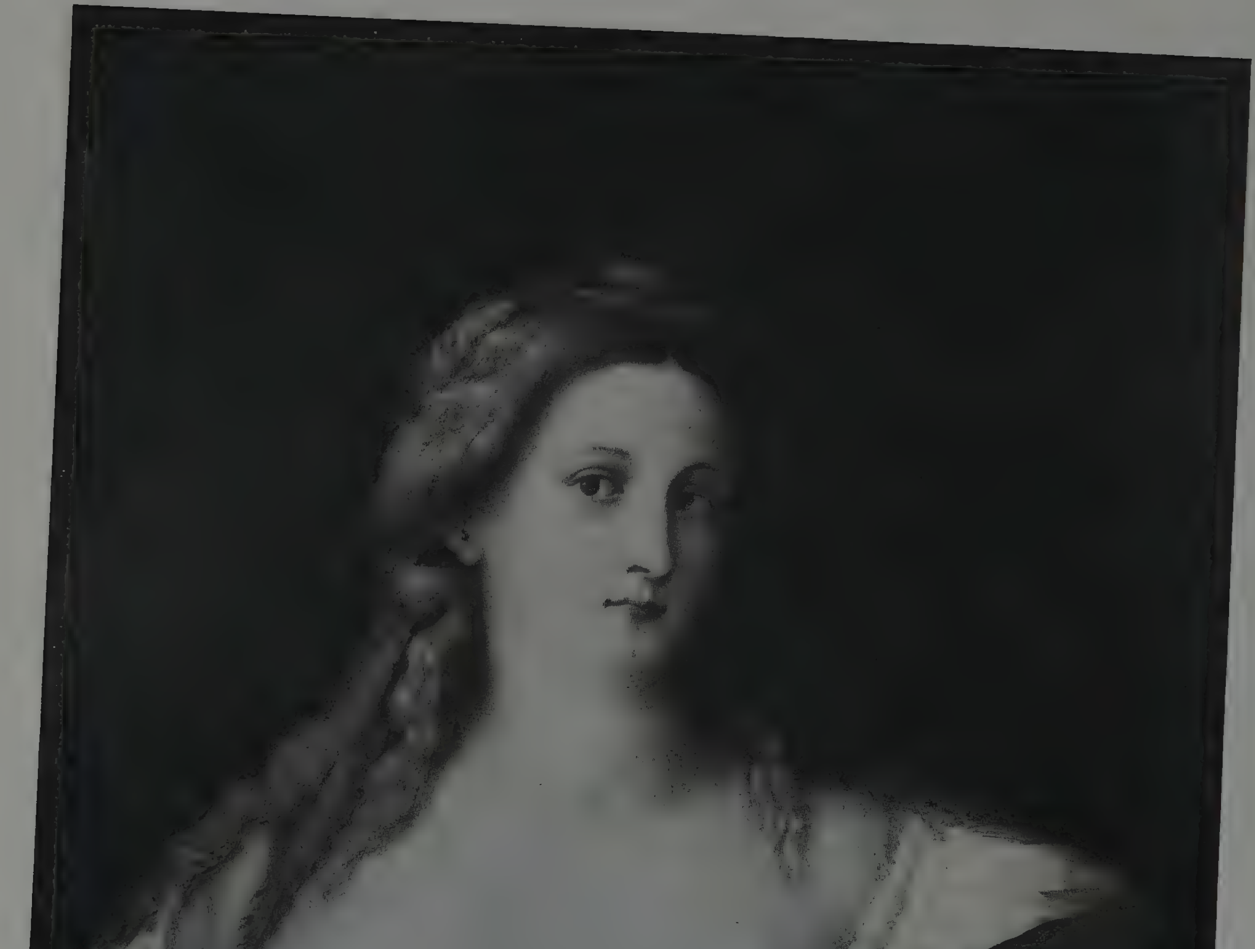
On plate lix. of his *Antike Gemmen* Professor Furtwängler illustrates an uncommon style of gem engraving, which he describes as being a form of Egyptian sunk relief, but he seems entirely unaware of the fact that the specimen he illustrates is one of the King's choicest gems, and one of the rarest cameos both in or outside His Majesty's collection. This remarkable sunk cameo portrait is executed on a dark brown sard, in what has been termed *intaglio rilievato*. The portrait is, of course, earlier than the cameo of Claudius, being executed in the best period of Græco-Roman art. The head appears to be shorn, so that only the small ends of the hair, indicated by minute stippling, are visible. The ear is admirably treated, and the wrinkles on the brow and the flat, smooth folds of the face most carefully modelled. The man is beardless and slightly bald, and appears to be about fifty years of age. Though the relief is of extreme shallowness, every muscle and every line of the features is indicated with remarkable accuracy. The portrait is evidently an admirable likeness, but doubts exist as to whom it actually represents. At the period of the execution of this gem, about the year 200 B.C., there was no such profusion of portrait busts as existed under the Empire; the same means consequently are not at hand of identifying portraits by the comparison of busts and coins: the custom, too, of shaving the head and face, which was fashionable at the period among older men, increases the difficulty of identification. Sir J. C. Robinson, however, has given his opinion that this is in all probability a portrait of one of the Scipios, an opinion with which those who examine Bernoulli's *Römische Iconographie*, Vol. I., plates i.-iv., cannot but agree.

Contemporary with the portrait of Claudius is a magnificent cameo in an Oriental onyx of three layers, a fragment of a head of Jupiter Ægiochus. This work, in which the beard and the feathers of the cuirass are most admirably treated, was one of the few choice gems from Consul Smith's collection, and must (as figured in *Dact. Smithiana*, plate i.) have measured when perfect between three and four inches in height.

Several other interesting antique gems are worthy of record, but in a collection so large and varied we must be content with a description of only a few of the finest, which it would be impossible to disregard. Yet before passing on to the jewels and later gems, a cameo formed of two helmeted heads facing each other must be noticed as a late though interesting specimen of Roman workmanship, executed in a splendid sardonyx, the colours of which are the same as the Tudor portraits, which will be illustrated in a later part of this article.



ROMAN HEAD
(PROBABLY ONE OF THE SCIPIOS)
INTAGLIO RILIEVATO



Notable Collections

FLORA

By Palma Vecchio

From the picture in
Dr. Ludwig Mond's Collection

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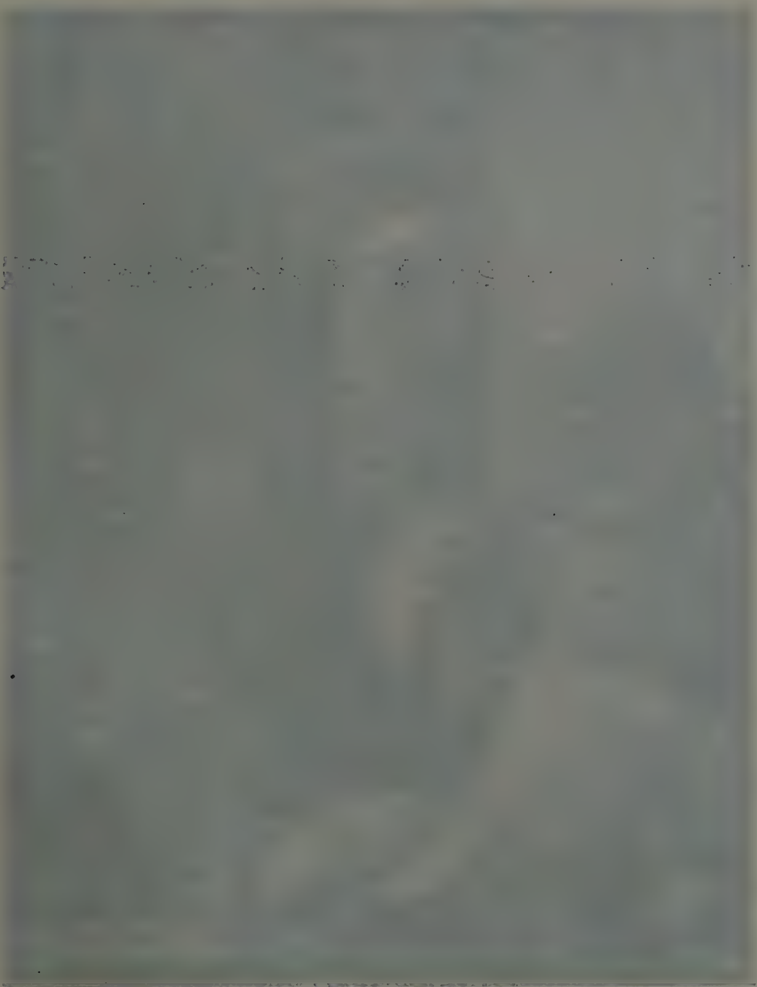

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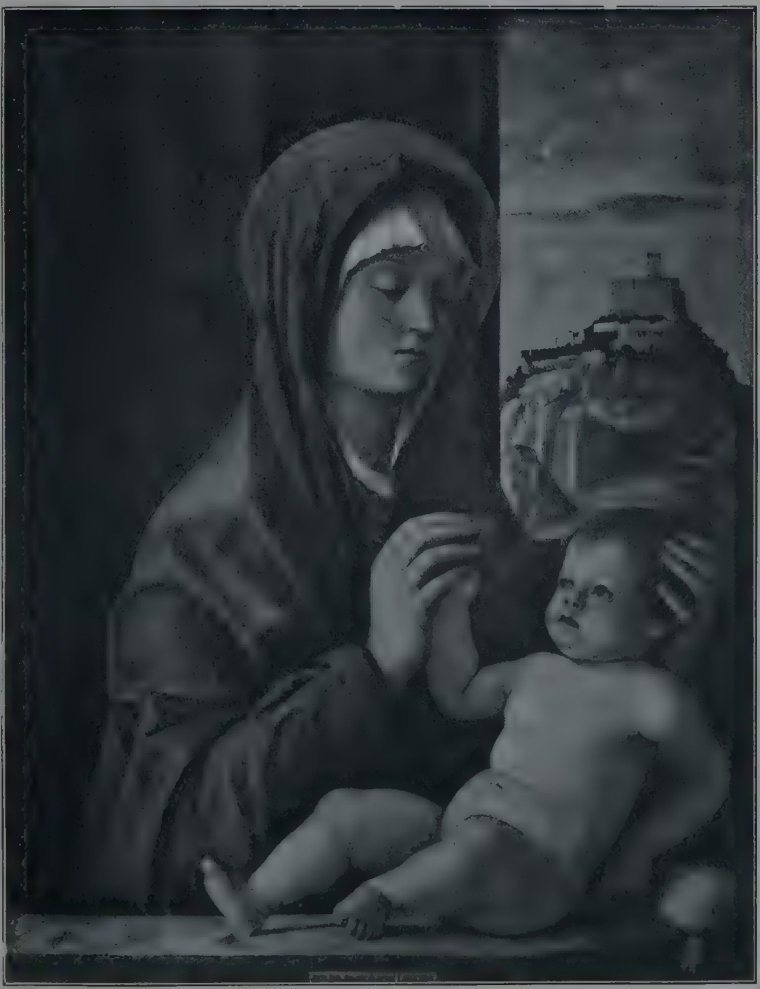
Notable Collections

THE COLLECTION OF DR. LUDWIG MOND. PART II.

BY LOUISE M. RICHTER

In continuing our description of this interesting collection we must not pass unnoticed an early Madonna by Francesco Francia, the chief representative of the Bolognese School. This artist was first initiated in the art of painting by Lorenzo Costa, when that Ferrarese master was drawn to Bologna in 1483 by the Bentivogli. An angel, clad in a pale blue garment, is offering cherries to the Infant Christ. The special attention bestowed on the exquisitely shaped chalice in the hands of the angel points to the fact that Francia, like so many other great painters of the Italian Renaissance, began his artistic career as a goldsmith. In his later compositions he very rarely reached the high perfection attained in this his earliest work which is signed :

Opus FRANCISCI AVRIFICIS,
MDCXXXXII.



MADONNA AND CHILD BY GIOVANNI BELLINI

Three angels' heads by Correggio, whose serene art may well be regarded as the apotheosis of the Ferrarese school, were acquired for this collection from the Dudley Gallery; they are fragments which originally formed part of that celebrated fresco painted by the artist about 1521 for the church of S. Giovanni Evangelista at Parma. Of this great work only the frescoes in the cupola remain *in situ*, whilst the attempt to transfer *The Coronation of the Virgin* in the apse, when the church was subsequently enlarged, failed so completely that the figure of the Madonna (now in the Biblioteca at Parma) and these angels' heads alone were saved. They are over life-size, and are meant to be contemplated from below. One head is seen from behind only; another with parted lips is looking upwards with an expression of adoration; whilst a third looks down on the spectator with a happy smile. All have the fair flaxen hair so characteristic of the master.

Another painting, which ought to be recorded here, is a powerfully conceived figure of *St. Paul*, by Pier Francesco Sacchi, a master well known by his picture of the *Four Fathers of the Church* in the Louvre. The apostle, clad in a mantle of luminous red, is seated near a desk in the act of writing, his eyes fixed on a crucifix. The emblematic sword, a candlestick of darkest bronze, and a scraping-knife, which the saint holds in his left hand, are details executed with marvellous finish and skill. Across a drawn curtain we perceive an architectural landscape, with a bridge leading over a river. The blue, rocky mountains in the distance point to the fact that the artist, although chiefly active at Genoa, belonged really to the Lombard school, and was a descendant of Foppa.

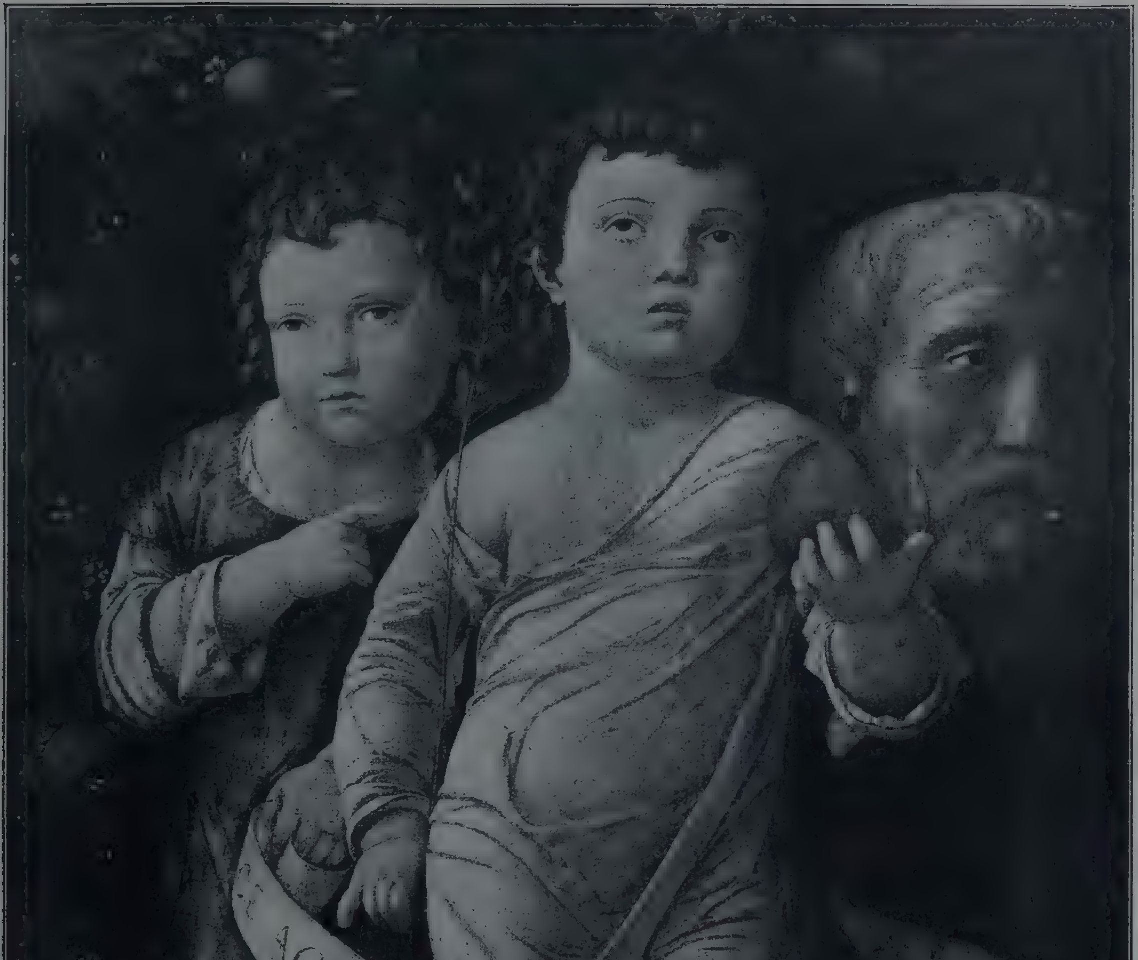
MADONNA AND CHILD BY GENTILE BELLINI

Before finally dealing with the works of the Venetian school, which are considered to be the most important of this collection, it will be as well first to draw attention to some pictures belonging to the so-called Veneto-Paduan School.

By its chief representative, Carlo Crivelli, there are two figures of St. Peter and St. Paul, probably one of the side panels to an hitherto untraced altar-piece.

The main interest, however, centres on a charming composition by Mantegna, a *Holy Family*, in which the Infant Christ occupies an unusually prominent position, holding in one hand a globe adorned with pearls, in the other an olive branch. Accompanied by the Infant St. John, he stands on an oblong marble parapet with the Virgin kneeling meekly beside him: probably an allusion to that mediæval idea of the mystic *hortus inclusus*. This charming group with the powerful head of St. Joseph seen in the background, is sheltered by a huge orange-tree laden with fruit and blossoms, above which opens the blue sky. The two infants thus standing side by side with their clinging and transparent drapery, have an unmistakable affinity with the putti on ancient sarcophagi; but their touching expression, foreshadowing their Divine mission, is far from being soulless. This composition may be assigned to the year 1500, when Mantegna was in the zenith of his fame. It bears some resemblance to his well-known Madonna pictures in the Dresden and Verona Galleries; and the *Infant Christ* is said to be similar to the *Gesù Bambino* of the Convent of San Zeno—a lost fresco, of which S. Dalla Rosa's rare engraving is now the only record.

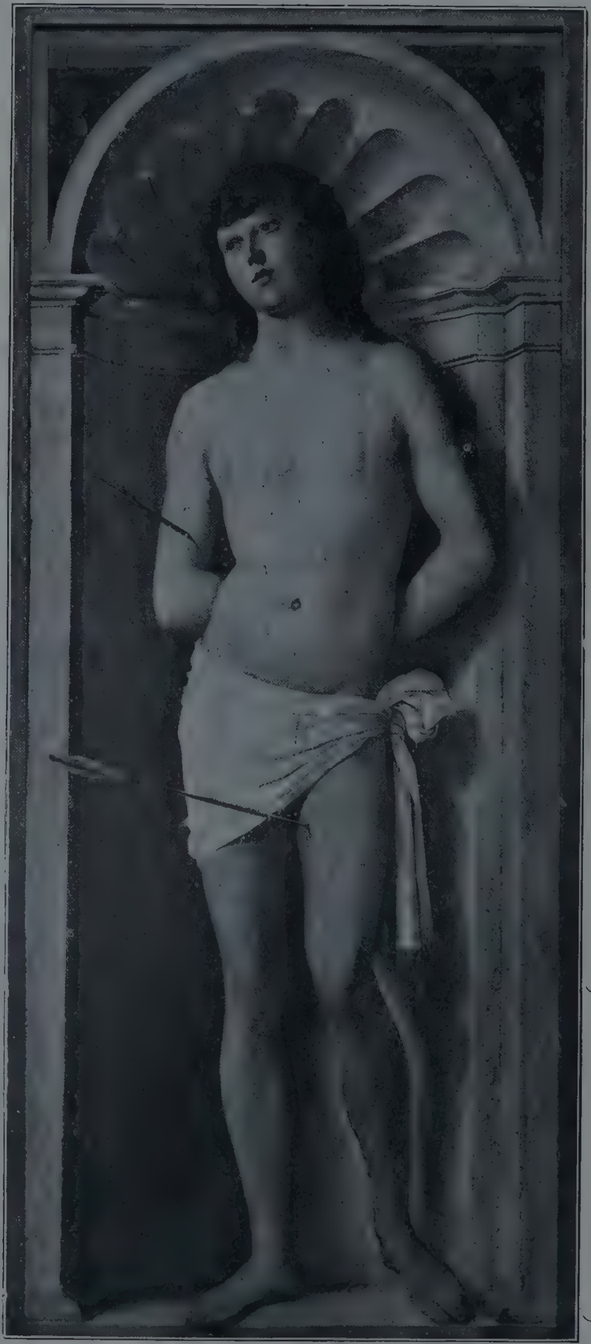
Bartolommeo Montagna, whose art is instinct with the fresh mountain breezes of Vicenza, is represented here by one of his earliest, and at the same time one of his most attractive compositions. It



HOLY FAMILY
BY MANTEGNA

is a Madonna of thoughtful and noble countenance, holding the Divine Child lovingly on her lap; her only adornment is the pale blue Byzantine mantle, for which Giovanni Bellini also appears to have had so great a predilection in his earlier works. A fair-haired youth of remarkable beauty—the donor, no doubt—whilst fervently kissing the left foot of the Infant Christ, looks up to the Virgin with deep-felt veneration. In the landscape background we may notice a huge gateway cutting through a rock, a fortress towering on a hill, and a church on the shore of a lake. This work of Montagna was purchased from a private collection at Verona, where the master is known to have executed the important frescoes at San Nazaro e Celso.

One of the most remarkable features amongst the Venetian pictures in this gallery is a *Madonna and Child*, painted by the elder Bellini (Gentile), who is otherwise best known by his historical scenes and fine portraits. The Virgin arrayed in a purple mantle of rich brocade, a coronet of pearls on her head, with the Infant Christ standing on her knee, is seated in the niche (*concha*) of a monumental throne, flanked on both sides by pillars. The architectural design is Byzantine, and recalls by its decorations of porphyry, giallo-antico and mosaic the ornaments in the church of San Marco. The Persian carpet extended down the steps of the throne is painted with minutest care and delicacy, pointing to the well-known fact that Gentile Bellini had been a traveller in the East. The picture bears the following signature:—OPUS GENTILIS BELLINI VENETI EQUITIS.


ST. SEBASTIAN BY CIMA DA CONEGLIANO

Perhaps more appealing to us than this Madonna, who suggests rather too much a Byzantine empress, is the noble simplicity of Giovanni Bellini's Virgin-Mother. An inexpressible charm lies in the deep pathos which veils her face, as she holds out an apple to the Infant Christ, who, resting his little hand upon it, with a prophetic look seems to foresee the future—a mystic act which we find again in a similar subject by the same master in the National Gallery. The landscape in the background, a fortress on a steep rock, is decidedly Mantegnesque.

This picture, together with the above-mentioned work by Gentile Bellini, came hither from the Eastlake sale, and has all the characteristics of the master. It bears close affinity to the Madonna and Child in the Morelli collection, now at Bergamo, and may be assigned to the year 1488, in which Gian Bellini is known to have painted his celebrated Madonna for the church of the Frari in Venice.

Of earlier date is the *Pietà*, which figured in the Menghini collection at Mantua as a Mantegna, until Morelli recognised its real author. The dead Christ wearing a crown of thorns is supported by two angels of great loveliness. There is a noble and peaceful expression in His face, whilst the realistic power of the left hand conveys singularly well the rigid appearance of death. The red and yellow garments of the angels form an admirable background to the luminous flesh-tints. Above, to the right and left of the panel, may be noticed the monogram of Christ—an archaistic detail that Bellini reproduced repeatedly in his early works.

In direct contrast to the Byzantine tendencies of the Bellinis is the Gothic art of their comparatively little known contemporary, Michele Giovanni Boni. There are here by him two paintings: a figure of *St. Mark* and an interesting *Madonna and Child*, bought from the Leighton collection. The signature, "MICHAEL JOHANNIS BONO," proves that Michele must have been the son of the architect and sculptor, Giambono, who is known to have executed the celebrated Porta della Carta and the Gothic front of the Doge's Palace in Venice.

Most of the pupils of the Bellinis are represented here:—Catena in his *Holy Family with Saints* and two donors recalls Gian Bellini's *early* art, while Bissolo distinctly imitates the master's latest style. Cima, who with much individuality of his own ought to be designated as a contemporary rather than a pupil of Bellini, is represented by a *St. Mark* and a *St. Sebastian*;—the one executed in his powerfully severe style, the other revealing all that beauty and delicacy which this otherwise so stern a master was sometimes capable of. These two pictures were the wings of an Annunciation, formerly in Santa Maria de' Crocicchieri in Venice.

MADONNA AND CHILD BY TITIAN

With Titian's exquisite picture of the *Virgin and Child*, we find ourselves suddenly carried up to the very highest point of the Renaissance art, when the Divine Madonna type of Gian Bellini had made way for that more worldly type of beautiful women, in portraying which, however, Titian never quite lost an expression of saintliness and purity. A subdued colouring of pale orange and reddish tints, intermingled with black and white, veils the whole composition into that delicate sfumato which is so characteristic of the master's later work. The freedom of the design in which outlines seem to be purposely avoided is very remarkable. Nothing can exceed the beauty and at the same time the natural feeling in the Virgin's left hand with which she lovingly presses to her bosom the Infant Christ seated on her lap.

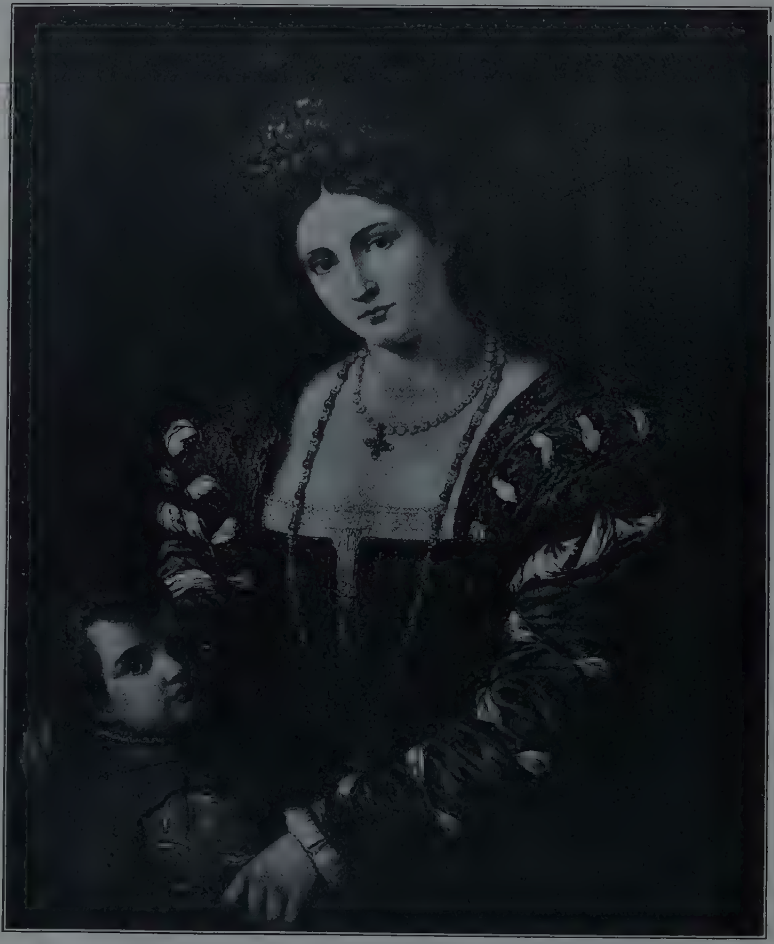
This picture, which was bought at the Dudley sale in 1892, may be placed chronologically between the years 1560-1566, to which period also belongs the *Annunciation* in the church of San Salvadore in Venice, bearing the singular inscription: "Titianus Fecit Fecit!" Here we must also mention a portrait ascribed to Titian, representing that well-known literary adventurer, Pietro Aretino. He is here evidently at a more advanced age than in his portrait at the Pitti Palace. The cunning face with the piercing eyes and black beard is turned towards the spectator, and reminds us of the fact that Aretino was a vainglorious personage, who liked to present high functionaries with his likeness, expecting favours in return. An interesting portrait-bust which, coming from the collection of Conte Giustiniani of Padua, is one of those atelier pictures in which the master no doubt had a hand himself.

Many of the celebrated pupils who clustered round Titian are represented here. By Savoldo, that attractive painter of early dawns and late sunsets, there is a portrait of Count Castiglione (the author of *Il Cortigiano*), the same of whom Raphael painted that well-known portrait now in the Louvre, and from which Rembrandt is known to have made a sketch.

Besides noteworthy works of Andrea Schiavone, Scarsellino and Carpione, which by their glowing colouring betray their Venetian origin, there is a most attractive *Holy Family* by Polidoro Lanzani. St. Joseph seated on the ground, appears as a fine type of a Venetian patrician. He and the Madonna, who occupies the centre of the group, are probably portraits of the two donors, a custom which came into vogue about that period. St. Elizabeth is kneeling on the left with the Infant St. John, who presents flowers to the Divine Babe. To the right opens out a wide landscape, where pillars overgrown with bushes suggest the ruined palace of David.

The treatment of light and shade, especially noticeable on the right sleeve of the saint, is very characteristic of Polidoro; as is also the movement of the hands, which differ distinctly from those of Titian.

By Paris Bordone, that nobleman of Treviso who came to Venice to study art under Titian, there is a life-size *Lucretia ;* a painting which, although not one of his best productions, still reveals many of his characteristics. The Roman virgin, represented as a blonde Venetian beauty, seated on a couch and partially robed in a rich green brocade lined with fur, is in the act of taking her own life. We cannot fail to admire the luminous flesh-tints on her bare arms and shoulders ; but the painfully drawn expression of her otherwise fine face does not appeal to us.



ISABELLA GONZAGA WITH HER SON
COPY BY PORDENONE OF A LOST ORIGINAL BY TITIAN

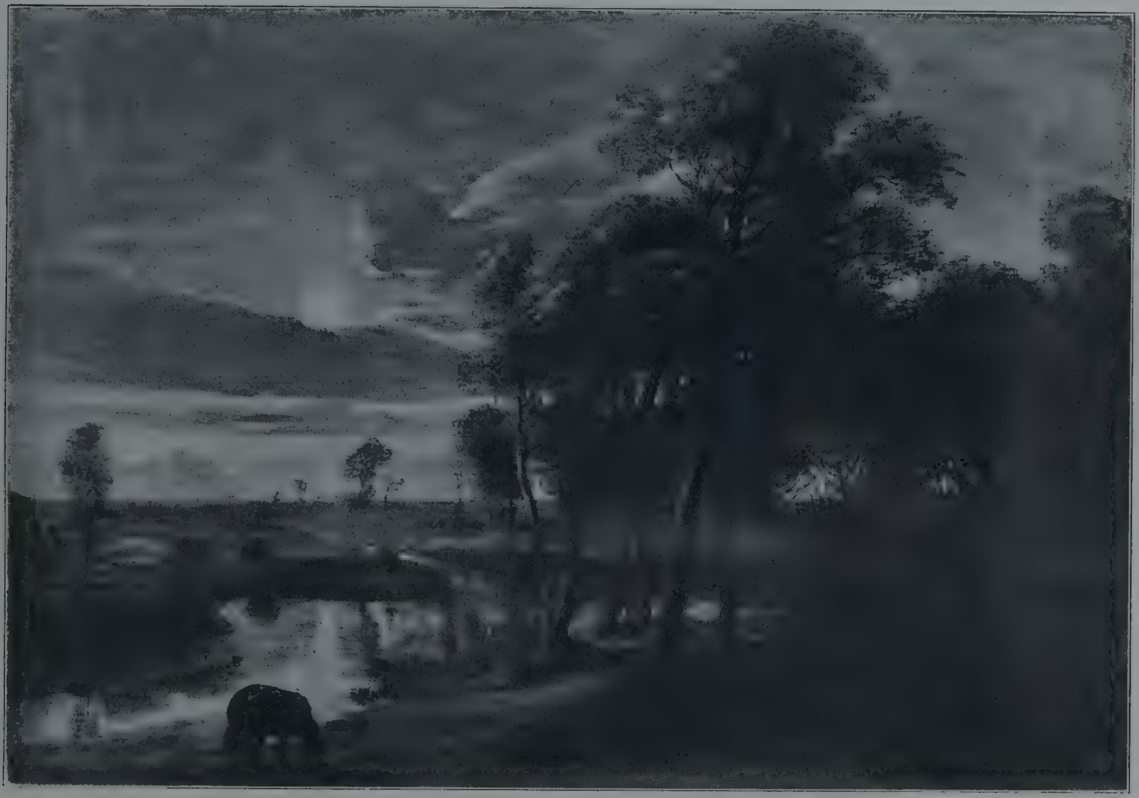
Bearing the name of Pordenone is one of those attractive portraits of the *Duchess Isabella of Gonzaga*, with her young son, afterwards Federigo of Ferrara. This is an old copy after the famous lost original by Titian, and as such is much superior to the similar reproductions at Vienna, Vicenza and the Hermitage.

By Palma Vecchio, who combined in his art alternately the style of Giovanni Bellini, Carpaccio, Giorgione and Titian, is a wonderful portrait of a young woman which might well be called a younger sister of Titian's famous Flora at the Uffizi ; a name which in fact it also traditionally bears. Her fair hair falling profusely over the back of her head, contrasts splendidly with the marble whiteness of her neck and shoulders. A green silk mantle is thrown lightly round her, and a white under-garment, only half confined in front, leaves her right breast uncovered. She carries primroses in her hand, flowers emblematic of spring, of which season she is evidently meant to be an allegorical representation. In the collection of the Duke of Northumberland there is a copy by Sir Peter Lely of this portrait, a fact which proves that Palma Vecchio's painting must have been well known during the reign of Charles I., and that moreover it was probably included in the Royal collection.

Paolo Veronese's art is here reflected by his close follower and compatriot, Zelotti, who is so often confounded with him, as for instance at the National Gallery in the *Vision of St. Helena*. He brings here before us the Egyptian Queen *Cleopatra*, in the form of a Veronese dame; and an Allegory of *Justice*, represented as a young woman in a sleeveless pink dress carrying a sword and scales.

An interesting sea-piece, with a gun-boat in the foreground, by Tintoretto; a Luca Carlevaris, representing the Piazzetta at Venice; an Antonio Canale, with a Fair on the Piazza San Marco, and a prominent view of the Campanile; a Rosalba Carriera and a Tiepolo; and last not least, a splendid Guardi, representing an interior in which Pope Pius VI. is receiving the Doge of Venice, complete the Venetian section of this interesting collection.

Before concluding, special attention ought still to be drawn to two more pictures of the Dutch and Spanish schools, since they are both by masters of pre-eminent celebrity. The one is a *St. John the Baptist*, by Murillo, from the Cavendish-Bentinck collection, mentioned by Mr. C. B. Curtis in his work on Velasquez and Murillo. The somewhat ascetic figure of the saint is partially enveloped in a red mantle of a glowing colour; as if seeing some vision, he is looking up with rapturous devotion to a luminous evening sky. The tints of light and shade on the face and neck are admirably well contrasted, and remind us of the fact that Murillo was, if not the *only*, at least the *greatest* colourist of his country. It is a composition which may be classed amongst the master's later works, when he chiefly devoted himself to religious subjects. The other picture, formerly in the Dudley collection, is by Rubens, a landscape in which moonshine is reflected on water; clouds mingled with stars pass across a stormy sky; elm trees near a river wave in the night-breezes, producing a poetical effect such as only the master himself, unaided by his pupils, could have attained to.

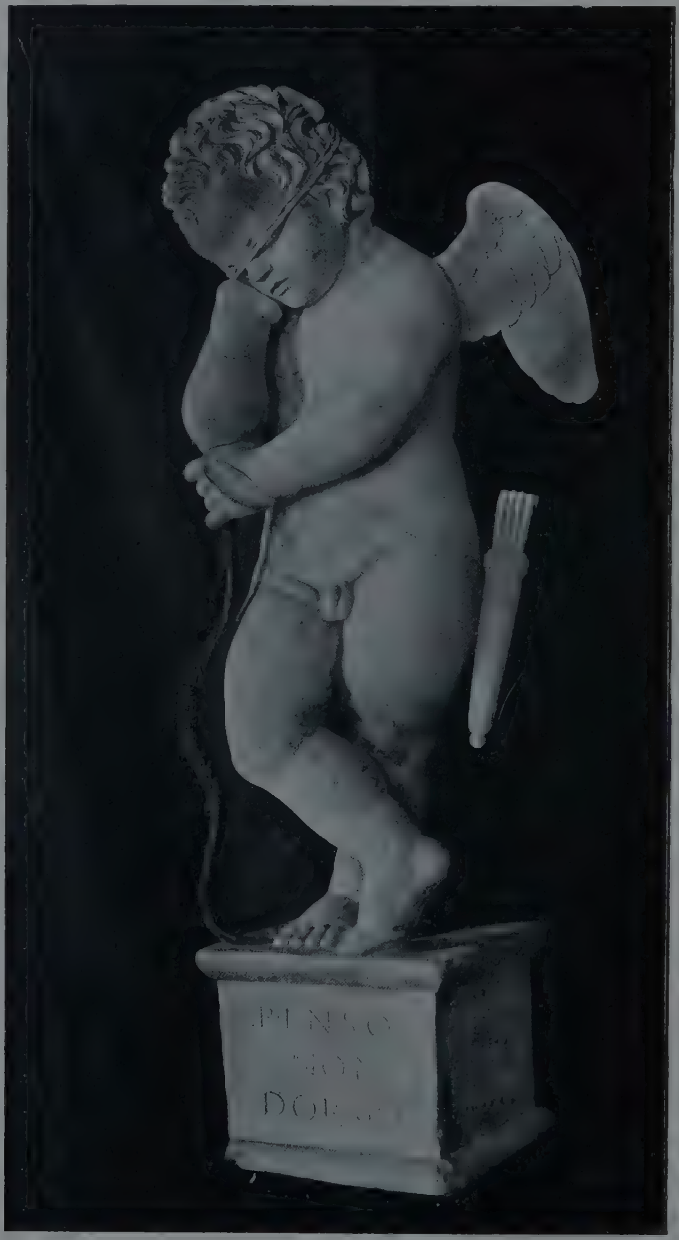


A LANDSCAPE BY RUBENS

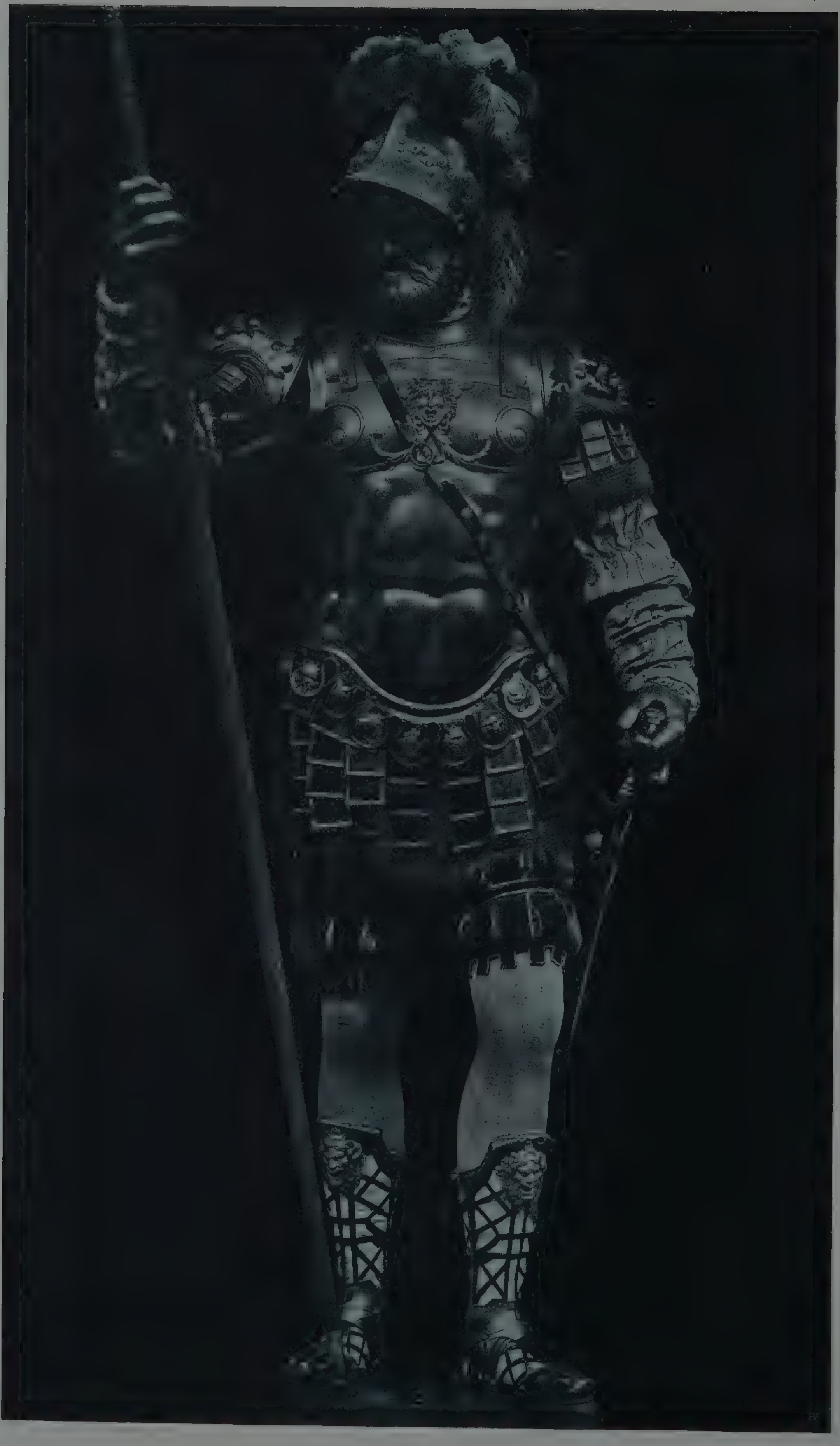
But my space is well nigh exhausted, and I am compelled to omit much that I might have said. Let it suffice to add that Dr. Mond's interests and tastes as a collector also extended to Tanagra figures, antiques, bronzes and sculptures, which alone are worthy of a detailed description. Amongst the bronzes there is an exquisite group of two dancing muses which has elicited much comment. It is eminently classical in conception; but since its technical qualities, according to experts, do not admit of it really being of Greek origin, it may be attributed with some probability to Giovanni di

Bologna, who is known to have introduced Greek lines into Renaissance art.

Of latest acquisition is an exquisite sixteenth century marble statue, a Cupid, in an attitude of meditation, holding his bow, and with a fillet over his eyes. On the plinth we read the words: "Penso non dormo" and "Per uno amor Zentile." The fine workmanship of this sculpture betrays all the characteristics of the famous Venetian sculptor, Antonio Lombardi, who, with his brother Tullio, is known to have erected the tomb of the Doge Mocenigo in San Giovanni e Paolo in Venice.



MARBLE STATUE OF CUPID
ASCRIBED TO ANTONIO LOMBARDI


BS

ARMOUR

ROMAN ARMOUR OF CHARLES V.

By Bartolommeo Campi, of Pesaro

In the Royal Armoury, Madrid

THE [illegible] BY [illegible] searched diligently among the armouries [illegible] collecting a large number of treasures [illegible] in the hoard of the Catholic Kings [illegible] and from the fortress of Simancas [illegible]

Madrid [illegible]

[illegible] the mili[illegible] great [illegible]

[illegible] but in the [illegible] conceived [illegible] it into a separate [illegible] commanded [illegible] Gaspard [illegible]

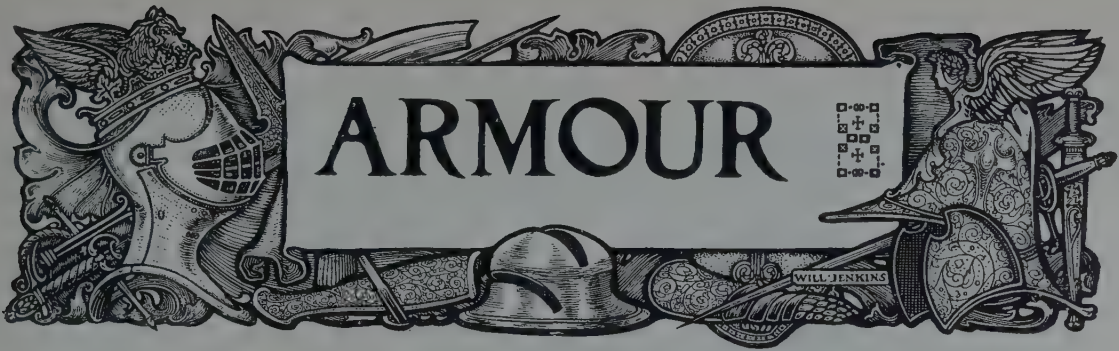
No. I. [illegible]

Valladolid. In this way [illegible] saddle, sword and parade armour traditionally [illegible] to have belonged [illegible] were [illegible] The saddle, which [illegible] with [illegible] metal of [illegible]

[illegible] Charles a[illegible]

[illegible] was the [illegible] daughter [illegible]

[illegible] print of the [illegible] Other [illegible]



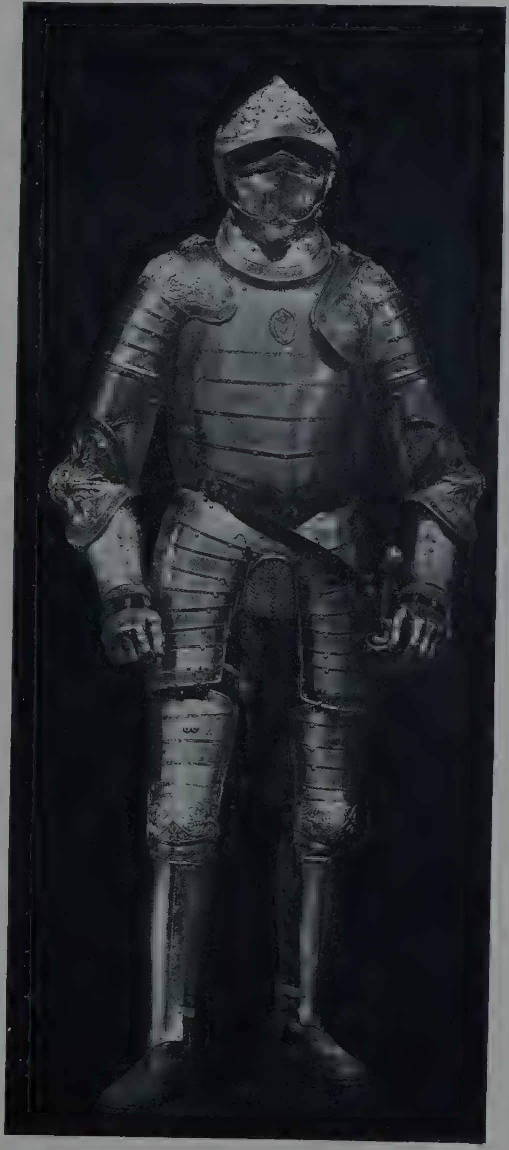
ARMOUR

THE MADRID ROYAL ARMOURY

BY C. GASQUOINE HARTLEY

THE *Real Armeria*, or Royal Armoury of Madrid, was founded by Philip II. in the year 1565. In undertaking this task the monarch was prompted by his desire to glorify the memory of his renowned father, Charles V.; indeed, it is hardly too much to say that the *armeria* is an apotheosis to the military prowess of the great emperor. This lends a charm to the varied pieces which they could not otherwise possess. They are interesting not only on account of their intrinsic merit, not only as historic monuments, but as the intimate register of the life of a great military genius.

The original home of the armour of Charles V. was the royal armoury at Valladolid, but in the year 1563 Philip II. conceived the idea of forming it into a separate collection, and commanded the royal architect, Gaspard de Vega, to construct a building for that purpose at Madrid, near to the ancient Alcázar. In 1565, when the building was completed, the king granted eight hundred ducats to Antonio Prieto, the grand armourer, to cover the cost of transporting the armour from Valladolid to Madrid. To enrich the collection he added to it his own personal armour, and searched diligently among the armouries of Spain, collecting a large number of treasures, especially from the hoard of the Catholic kings in Segovía, and from the fortress of Simancas, near Valladolid. In this way the saddle, sword, and parts of the armour, traditionally supposed to have belonged to the Cid, were added to the collection. The saddle, which is covered with black metal plates, ornamented with a design of leaves and pilgrims' shells, bears the word *Fidez*, the device of the Cid. Cervantes alludes to this saddle in *Don Quixote*, but it seems more than doubtful whether in reality it was the possession of the doughty Cid, while the armour bears all too clearly the imprint of the fifteenth century. Other treasures added to the *armeria* by Philip II. were the sword of San Fernando, the armour of the Prince Don Carlos, and that of the famous commander, Don Juan of Austria, and also many trophies taken at the battles of Pavia and Lepanto. All these are gathered in the *armeria*, forming the nucleus of one of the most celebrated collections of armour in the world.



No. I.—PARADE ARMOUR OF CHARLES V. WORKED BY THE BROTHERS NEGROLI OF MILAN, IN 1539

The successors of Philip II. fully appreciated the importance of the work he had accomplished in establishing a royal armoury. Each ruler enriched the collection. Philip III. brought the royal banners kept in the cathedral of Toledo, and used them to decorate the *armeria*, and also added many specimens of his own armour. This was done by each king until the end of the seventeenth century, when defensive armour fell into disuse, owing to the change in the methods of warfare. But even then the *armeria* continued to gain new treasures, which were taken during the war of the Spanish Succession, and the war with France in 1792; until the collection ceased to be exclusively national, and gained specimens of the weapons and armour of many nations.

Terrible damage was inflicted upon the *armeria* during the War of Independence. On the 1st of December, 1808, the panic-stricken populace of Madrid rushed into the building and seized more than three hundred swords and lances, in addition to many other weapons. Nor was this the only evil which befel the royal armour, for, in 1811, Joseph Bonaparte, with incredible stupidity, had the whole collection removed from the *armeria*, and stowed in an empty garret, in order that he might give a dance in the ancient salon.

The royal armour remained ignominiously neglected in its garret until Isabella II. came to the throne in 1843. It was then restored to the *armeria;* and in 1849 a catalogue of the various pieces was for the first time compiled by D. Antonio Martinéz del Romero. The work of restoring the armour was continued by Alfonso XII., the true re-organiser of the *armeria*. Much time was spent in searching the museums, not only of Spain, but of Europe, and many valuable additions were made to the collection.

Just as the work was completed, and the *armeria* was about to be opened to the public, disaster once more overtook it. On the night of the 9th of July, 1884, a fire broke out, doing great damage. In a few minutes sixty-two banners were reduced to ashes, twenty shields, many of the lances, all the wooden figures, and a great number of the vestments for placing beneath the armour were either wholly, or partially destroyed.

Alfonso XII. did all in his power to repair the evil. He augmented the collection still further, adding to it the celebrated armour of the Duke of Osuna, a rich collection of *cuirasses*, and a precious head-piece and shield of Charles V., which had been withdrawn from the *armeria*. A new building was erected, which was completed in 1893, when the task begun by Philip II., more than three hundred years before, was at length accomplished. It was placed under the direction of the Conde de Valencia,* who has recently prepared a most excellent and comprehensive catalogue, which gives not only the description, but a complete history of the various pieces.

The new edifice contains a small vestibule, and a spacious salon or gallery, well adapted for exhibiting the varied objects, which are arranged with admirable method. In the vestibule there is little of interest except two suits of Japanese armour, which were presented to Philip II. by the Emperor of Japan. They are specimens of ancient Japanese work, and very interesting, especially the helmets, which are a peculiar kind of bonnet, made of iron. The *épaulières*, or shoulder guards, are very large, and are made of horizontal tablets of iron.

Specimens of both ancient and modern armour are ranged round the walls of the gallery, while two separate columns, each divided into four distinct blocks, run down the centre. It is among these groups that most of the finest specimens are found. In each stand two, three, or sometimes more, equestrian figures, fully armed, and mounted on wooden chargers, presenting a truly magnificent appearance. The arms of the Emperor Charles V. meet one in every direction. Four out of the eight blocks are entirely occupied by his armour, and many other specimens occur in different parts of the gallery. Indeed, the examples are so numerous that it is impossible even to mention them by name; all that can be done is briefly to describe a few of the more important.

Among the most noted workers in metal of the sixteenth century was Colman Helmschmied, the armourer of Augsburg. Many exquisite specimens bearing testimony to his skill are found among the arms of the Emperor. They were much admired, and were used by Titian when painting the pictures of the Emperor, now preserved in the *Museo del Prado*. None are more beautiful than the one shown in illustration No. iii. The figure represents the Emperor, mounted upon a charger, fully armed for the joust. The helmet is ornamented with a very gorgeous crest of red plumes. The *bavière*, or guard for the mouth and chin, is joined to the *visor*. It is very perfectly adjusted, and has attached to it a small metal plate, bearing the mark of Colman of Augsburg. Through some mistake the *cuirass* is missing, having been placed upon another figure. The body is, therefore, only guarded by a breast-plate, which bears a small shield with the emperor's coat-of-arms upon it. The *cuishes*, or thigh protectors, are open, the right one being slightly shorter than the left to enable the lance to rest upon it. The *genouillères*, or knee protectors, are fan-shaped and very finely articulated.

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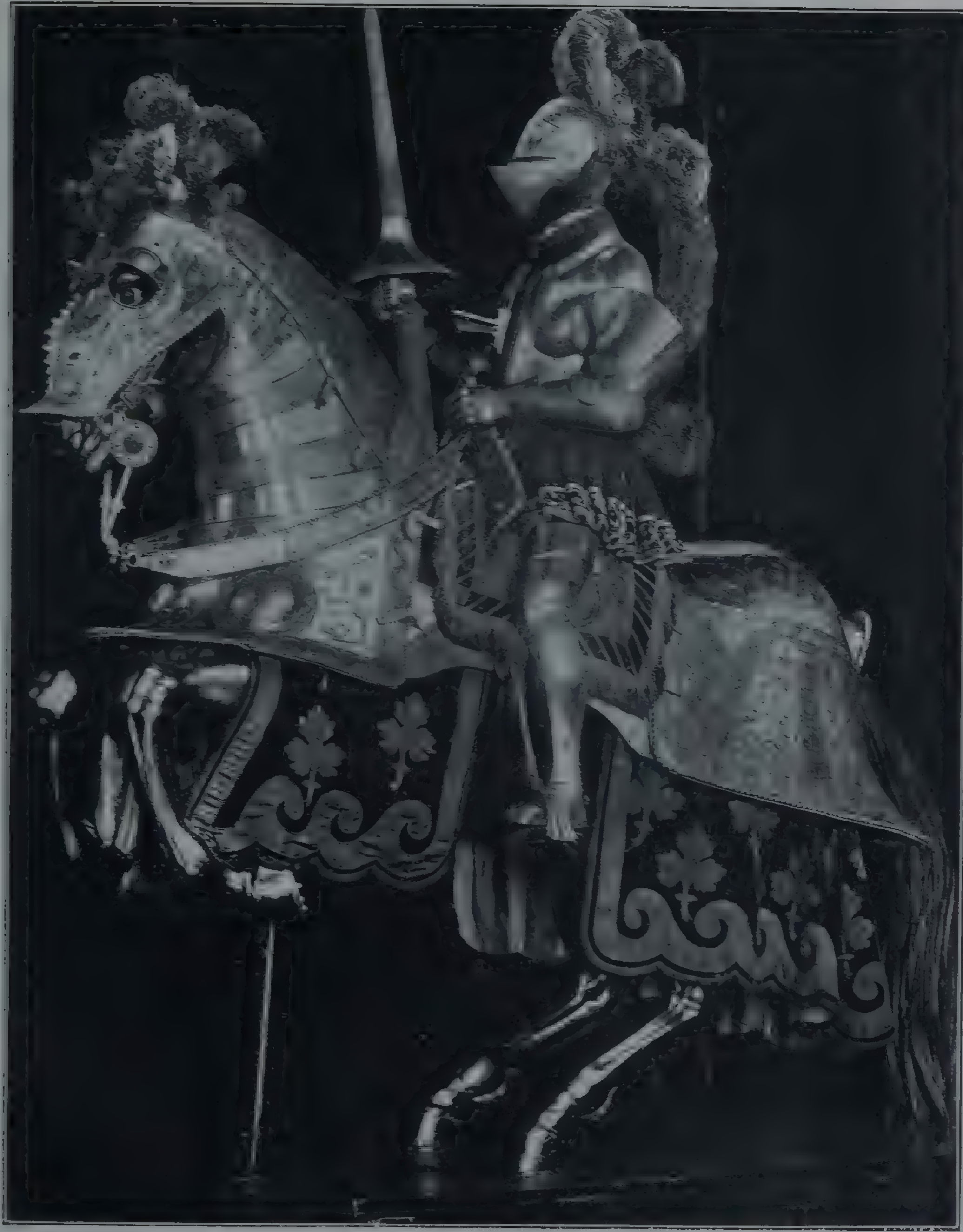
* It is to the courtesy of the Conde de Valencia that I am indebted for much of the information contained in this article, and also for the kind permission to reproduce the illustrations, which were originally prepared for his catalogue by Señores Hauser y Menet, of Madrid.



No. II.—EQUESTRIAN ARMOUR OF PHILIP II.
WORKED BY SEGISMUNDO WOLF OF LANDSHUT, BAVARIA, IN 1554

The *greaves* are closed, protecting both the front and back of the leg, and are joined to the *sollerets*, which are beautifully formed to allow free movement to the feet. They have fixed spurs and the square toes characteristic of the armour of this period. The *brassarts* are also much articulated to give freedom to the arms. The *gauntlets* are not separate, but are joined to the *vambrace*, or lower arm-guard, thus protecting the arm up to the elbow. From the *rere-brace*, or upper arm-guard, rises a smooth *buffe* to protect the neck, taking the place of the *gorget*.

The covering for the horse is very magnificent, being more suitable for display than for the purpose of defence. The Emperor used it for parade, when he made solemn entries into the towns, and other state occasions. It is richly decorated, and ornamented with grotesque figures. No mark is upon it to show the maker, and, as there is no mention of it in the inventory of Colman, of Augsburg, we cannot be sure that it was made by him, although the workmanship is in the style of that celebrated armourer.

Not less noted than Colman were the brothers Negroli, the armourers of Milan. Their work is marked with exquisite delicacy, and may be taken as representing the highest level which was attained in the art of casting armour. A very beautiful model is seen in illustration No. i. It forms one of a group of armour, made by the brothers Negroli, for Charles V., in 1539, commonly called "the armour of the gargoyles," on account of the manner in which they were decorated.

The *morion*, which is not quite closed, is beautifully ornamented with gold. At each side is a large laurel crest, while a fantastic head, surrounded by acanthus and myrtle leaves, crowns the top. The *visor* is adorned with a narrow line of gold work, which also surrounds the face and the inside of the *gorget*, upon which is written, in letters of gold, the signature, PHILIPPVS · JACOBI ET FRATR · NEGROLI · FACIEBANT · MDXXXIX. The *cuirass* is smooth, and crossed with simulated articulations. It is emblazoned with a small medallion head of the Virgin, once worked in pure gold, but now in rough metal, having been in some way mutilated. A similar medallion appears to have adorned the back of the *cuirass*, but is now missing. Probably it portrayed the head of St. Barbara.

The representation of the Virgin upon the *cuirass* may be taken as one of the distinctive marks of the armour of Charles V. He had a deep reverence for the mother of God, and caused her image to be placed upon the greater number of his suits of armour.

The *cuissarts*, or thigh guards, are beautified with horizontal stripes, inlaid with gold; they are interrupted by the *genouillières*, or knee guards, which are richly worked with scrolls, in relief; below them are the *chausses de fer*, or leggings of mail, guarding the shins. The *épaulières* and *coudières*, the guards for the shoulders and elbows, are very elaborate, being beautifully decorated with scrolls and small lions' heads.

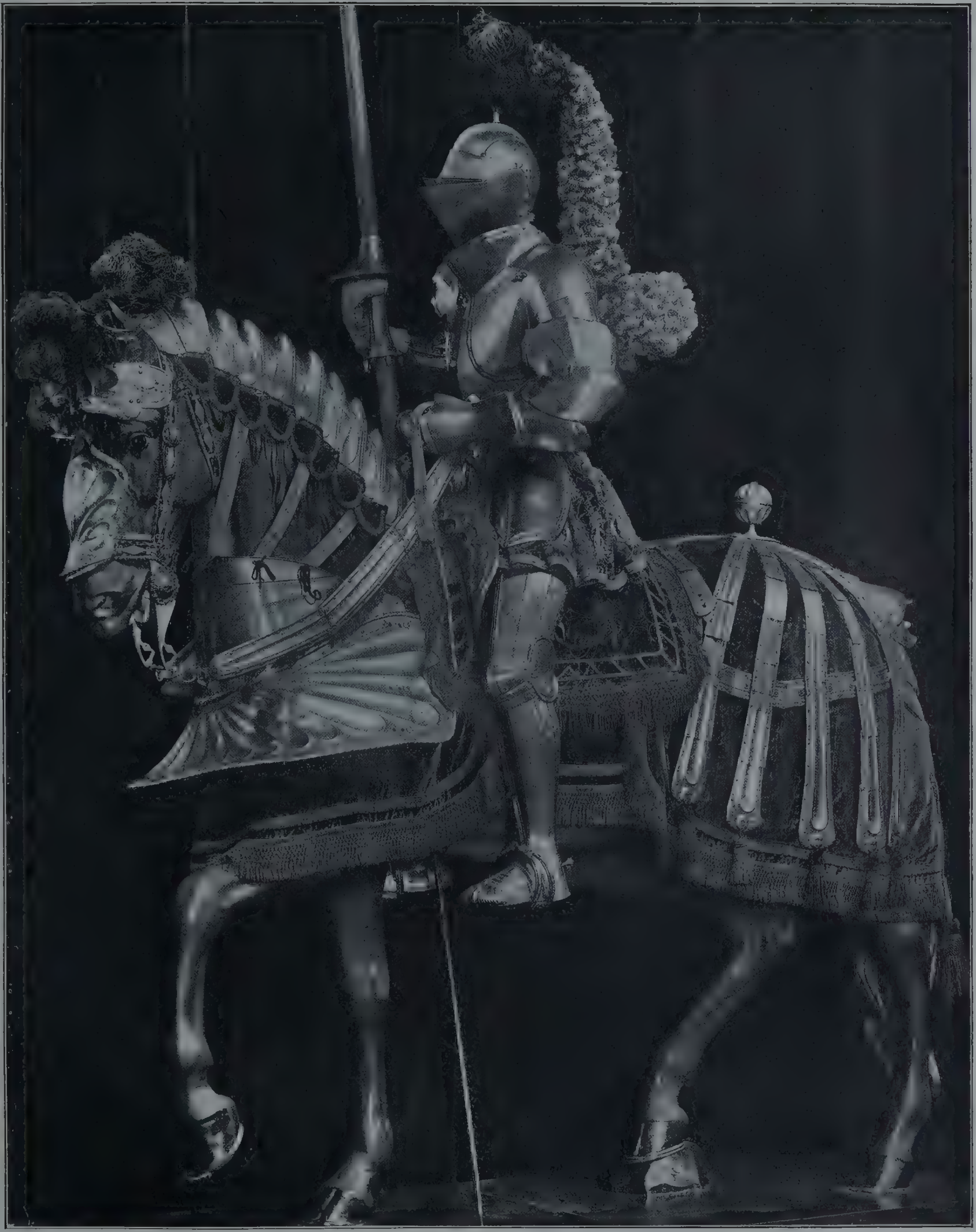
One of the most interesting models in the collection is the Roman armour worked by Bartolommeo Campi, the artificer of Pesaro. Tradition lends sanction to the opinion that this superb specimen of ancient workmanship belonged to the Emperor, although it is impossible to credit the commonly believed fable that it was given to him by the magistrates of Monza in 1529, for the simple reason that the marks upon it clearly show that it was not made until seventeen years after that date. It is difficult to do justice to the extreme beauty of the design, which follows in its general outlines the best models of Greece and Rome. Like them it consists of three principal parts, the helmet, the *lorica*, which takes the place of the *cuirass*, and the *greaves*, or leg-guards, the only difference being that it lacks the stiffness of the antique armour, and displays less extravagance in the use of ornament. The effect is almost dazzling; simplicity and reserve are combined with a wealth of detail, which fascinates the eye, while it in no way offends the judgment.

The helmet is a *burgonet*, of the sixteenth century, united to the *gorget* in such a manner as to allow free movement to the head, without unduly exposing the throat. It is of exquisite beauty. The black ground throws up the delicate damascened work which encircles the edge. A graceful diadem of gold leaves forms the chief ornament. The *lorica* is ornamented with the head of the Gorgon Medusa, from which two scrolls branch to the right and left, ending in small silver bosses. Upon the back are the initials B. C. F. (Bartolommeo Campi Fecit), while under the left armpit is hidden the inscription :

· PISAURI · ANNO · M · D · XL · VI ·

which shows that Campi was a native of Pesaro, and the year in which the work was executed. A curious inscription is conspicuously displayed upon the breast. It not only gives the artist's name, but describes with what effort he executed the work. In two months, to please his lord, he accomplished a task which ought to have occupied him a year: BARTHOLOMEVS · CAMPI · AVRIFEX · TOTIVS · OPERIS · SVI · NVTVI · OBTEMPERANS · GEMINATO · MENSE · PERFECIT.

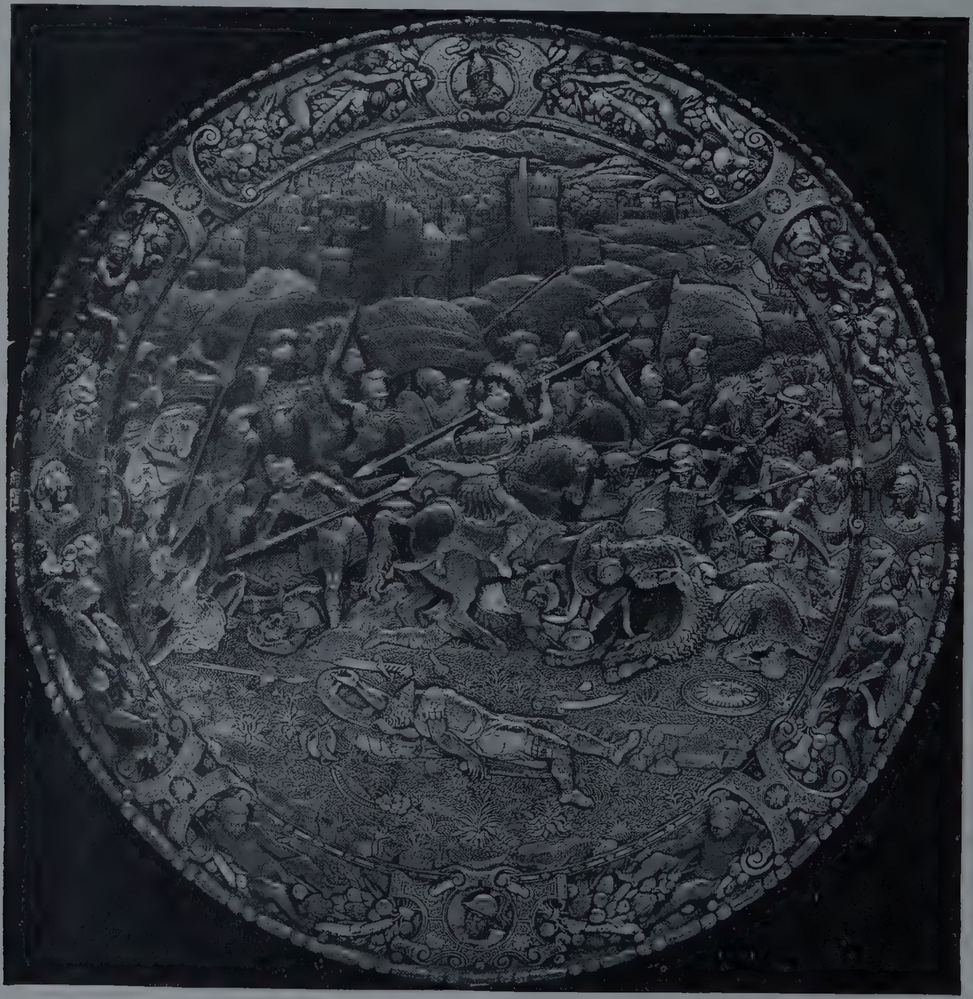
Joined to the *lorica* is a curious skirt composed of *lambrequins*, or pendant flaps, ornamented at the top by a series of bronze medals, representing the thunder-bolt of Jupiter, gargoyles, satyrs, and other grotesque figures (No. xi.). Beneath these are a series of black metal plates, outlined with gold, which rest upon a skirt of steel mail, resembling a Scotch kilt. The legs are protected by *greaves*, fashioned upon the model of the Roman military boot, which Virgil describes as "a high shoe tied with cords." They are decorated with fine gargoyles, worked in gilt bronze. Very beautiful are the gargoyles which form the *épaulières*, guarding the shoulders. They are perhaps the finest work in the whole armour. Black in colour and executed in high relief, these rare ornaments gain a



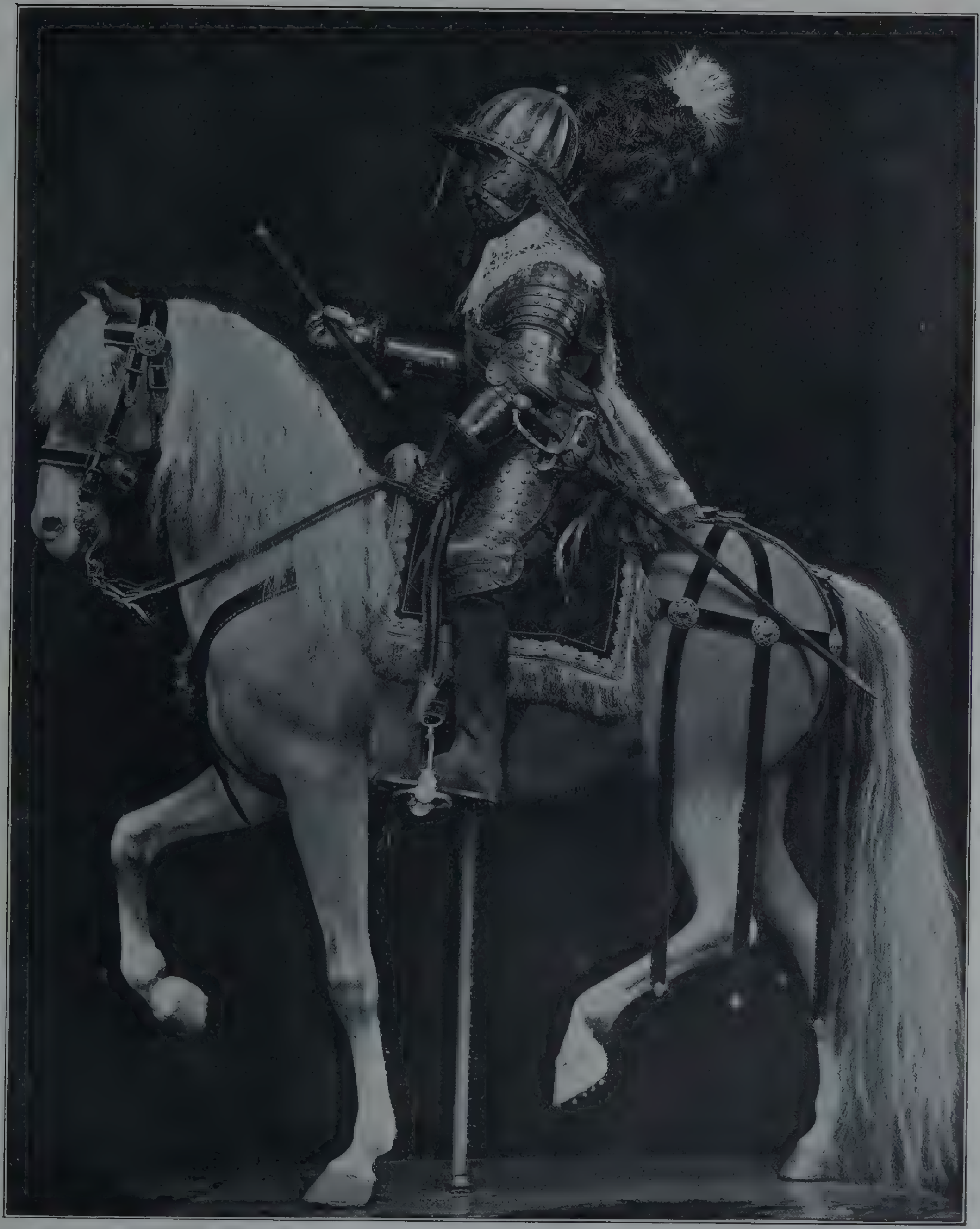
NO. III.—EQUESTRIAN ARMOUR FOR THE JOUST OF CHARLES V.
WORKED FOR THE EMPEROR BY COLMAN HELMSCHMIED
OF AUGSBURG IN THE YEAR 1521

unique expression from the gold rim which encircles the eyes.

Among the most important treasures in the *armeria* are the large collections of shields and *rondaches.* They fittingly illustrate the magnificent and almost excessive use of ornament employed during the sixteenth century, when the whole attention of the artist was devoted to the lavish embellishment of his work. Beautiful they are, but their magnificence is often carried to excess. It is somewhat difficult to select from the numerous important specimens which occur in the arms of Charles V. One of especial interest on account of its subject is the *bouclier*, representing the siege of Carthage (No. iv.). It is a shield in one piece, inlaid in black *repoussé*, and damascened in gold. Its design is one of the most remarkable of the sixteenth century. The word "Carthagine," which occurs on the scroll that waves above the town, has led to the utmost controversy. Some have even declared that it is the shield of Scipio Africanus, totally ignoring the fact that the workmanship clearly belongs to the sixteenth century; others hold that Carthagine has no connection with the Roman Carthage, but refers to the Spanish town of Cartagena. This explanation is hardly more satisfactory than the first, as it fails to elucidate the meaning of the scene represented upon the shield. The Conde de Valencia, who has given much study to the question, believes that Carthagine is the old Italian form of Carthage, and that the scene really represents the siege of the famous city. The artist, he says, must have been intimately acquainted with Carthage, for the city depicted upon the background of the shield in every way corresponds with Livy's description. There is the mount with the citadel of Byrsa upon it, and on the left the Temple

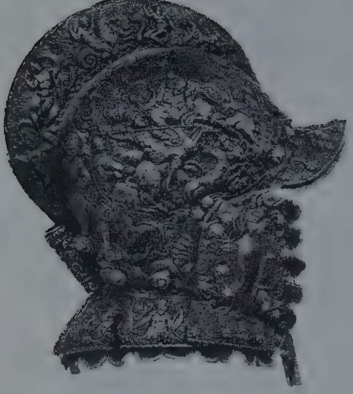


No. IV.—SHIELD REPRESENTING THE SIEGE OF CARTHAGE

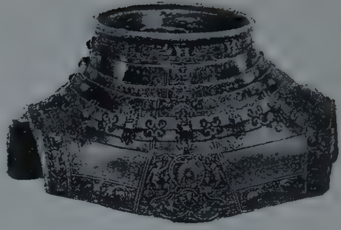


No. V.—EQUESTRIAN ARMOUR OF THE
PRINCE OF ASTURIAS, DON BALTASAR CARLOS OF AUSTRIA

of Æsculapus, while in the west rise the many turreted towers mentioned by the historian. The barques upon the water may easily be taken for those upon the lake of Tunis, and the shields in the warriors' hands bear the ensign of the dragon used by the Roman cohorts. All these facts seem to establish the opinion that the fighting warriors are Romans and Cartheginians. The subject may possibly have been chosen to celebrate the Emperor's expedition to Tunis; although this idea does not appear to have occurred to the Conde de Valencia, or to the other learned critics who have endeavoured to elucidate this remarkable work of art. The wide edge of the *bouclier* is adorned with a rich garland of fruit and figures, worked in relief upon a ground picked out with



No. VI.—HELMET OF THE ARMOUR OF THE KING, DON SEBASTIAN OF PORTUGAL WORKED BY ANTON PEFFENHAUSER, OF AUGSBURG

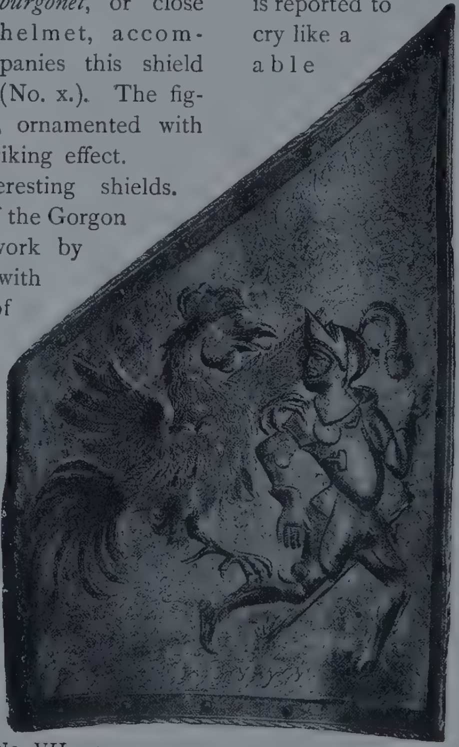


No. IX.—UPPER PORTION OF BREASTPLATE AND GORGET OF THE FOOT-ARMOUR OF PHILIP II. WORKED BY D. COLMAN, OF AUGSBURG

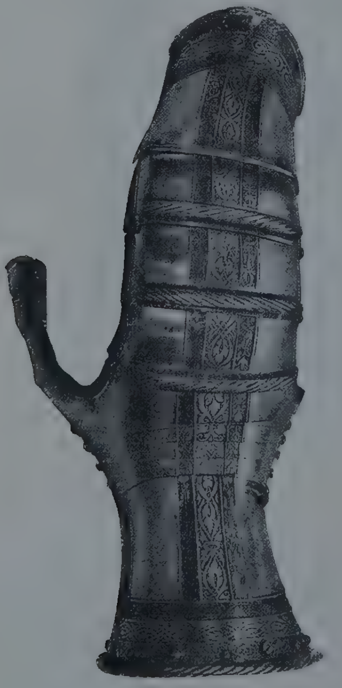
gold, whose monotony is relieved by four beautiful medallion heads. The nails upon the back of the *bouclier* show that it was formerly provided with a strap to enable its being slung upon the shoulders.

A very beautiful *burgonet*, or close helmet, accompanies this shield (No. x.). The figures are worked in black iron, ornamented with gold, producing a remarkably striking effect.

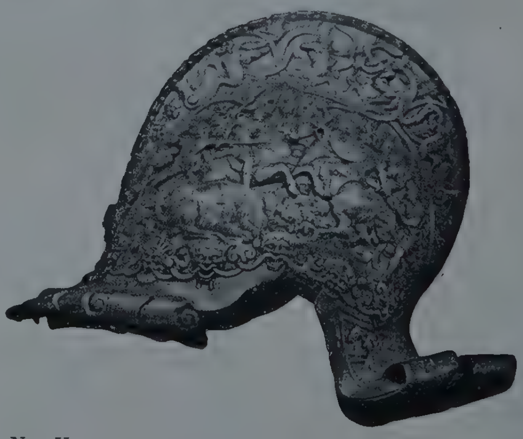
There are many other interesting shields. Specially noted are the *rondache* of the Gorgon Medusa, a very fine piece of work by the brothers Negroli, ornamented with a single, finely executed head of the Medusa; the very beautiful Italian *rondache*, known as *plus ultra*, which forms an apotheosis to Charles V., the Spanish Cæsar; and the *adargas*, or parade shield of the Emperor, which represents a series of pictures from Spanish history. It is divided into four compartments. The first shows a fight between the Moors and the Spaniards. Only the backs of the Moors are seen as they turn and fly from their enemy. The second depicts the entrance of Ferdinand and Isabella into the Alhambra at Granada, while Boabdil and his mother ignominiously depart through another gateway. This was the occasion when the Moorish queen, seeing the tears in the eyes of her son Boabdil as he left his kingdom for ever, is reported to have said, "It is just that you cry like a woman when you were unable to defend your throne like a man." The third compartment represents the taking of Tunis, whilst the last gives a series of scenes from the battle of Lepanto. In the centre of the shield is a white ribbon, bearing the words, *Særæ spes una senectæ.* These shields all belonged to the Emperor.



No. VII.—SHIELD OF FRANCIS I.



No. VIII.—GAUNTLET BELONGING TO THE SUIT OF FOOT-ARMOUR OF PHILIP II. WORKED BY D. COLMAN, OF AUGSBURG



No. X.—ITALIAN BURGONET OF CHARLES V.

Another very interesting specimen is found among the arms of Francis I., which were captured during the battle of Pavia in 1525. It is named the *Bouclier au Cok* (No. vii.), and is very bizarre both in shape and decoration, being modelled on a noted shield of the thirteenth century.

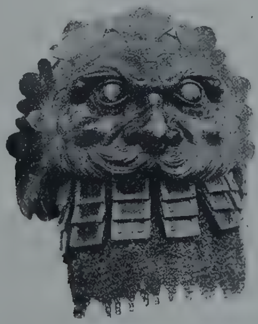
The armour of Philip II. furnishes some fine examples of sixteenth century skill. Four equestrian field armour suits and twelve complete suits of foot armour stand together, forming one block in the *armeria.* One of the former, which was worked by Segismundo Wolf, the armourer of Bavaria, in 1554, is particularly fine (No. ii.). It represents the king, fully armed, with his lance at rest, seated upon his horse, which is in the act of charging. The *burgonet*, or helmet, is in two pieces, delicately ornamented at the top with branched scrolls, worked in gold, while gorgeous plumes of ostrich feathers wave from the summit. Upon the right side of the breastplate is a strong *lance rest*, with a *queue*, or tail, nearly a foot long, which supports the lance, and is stamped with the engraver's mark. The *rerebrace* and *vambrace* are joined to the *gauntlet*, forming a complete protection for the arms, while the left side, which is always the most exposed to the enemy's lance, is still further defended by a strong additional guard. Very notable for the precision of its modelling is the armour for the protection of the legs. The *cuisses* rise high upon the thighs, where they are cut to enable their being shortened at will. The *genouillères* are small and fan-shaped, in no way encumbering the leg, while they afford a perfect guard to the knee. Protection is given to the lower leg by the *greaves*, which are very finely articulated at the ankle, where they join the *sollerets*, with their fixed spurs and excessively square toes.

The gorgeous covering which protects the horse does not belong to the armour of Philip II., but to that of his son Don Carlos. It is exquisitely engraved with alternate lines of gold and iron work, twisted and crossed in every direction, while in the spaces, where the natural colour of the steel is seen, are innumerable scrolls and palm leaves worked in relief. Upon the back and front is engraved the name of the maker, Conrado Lochner, and also the town of Nuremberg, showing the place where this magnificent work was executed.

Among the suits of foot armour of Philip, two—both worked by Desiderio Colman, of Augsburg—are specially distinctive. A very fine *gauntlet* protects the hands of one (No. viii.), while the other is noteworthy on account of its exquisite engraving.

Of the remainder of the collection it is only possible to speak very briefly. The armour of Philip III. affords at least one good model, an equestrian parade suit, worked in Milan by Lucio Picinino, very elaborately engraved, a fine example of the armour of the latest period. Full of interest is the group entitled, *Armaduras de niños*, armour of the children. The tiny suits are perfectly fashioned, being modelled to imitate in every respect the armour of full grown warriors. Almost unequalled is the equestrian suit of the Prince of the Asturias, D. Baltasar Carlos of Austria (No. v.). It was used by the young prince when attending the bull-fight, and furnishes one of the finest models of the armour of the royal children of Spain.

A truly magnificent example of decorative art is the parade suit of the king Don Sebastian, of Portugal, worked by the celebrated armourer of Augsberg, Anton Peffenhauser. The suit is ornamented with the utmost elaboration; the decoration of the helmet (No. vi.), *épaulières*, *coudes* and *genouillères*—the guards for the shoulders, elbows, and knees—is especially beautiful. Delicacy of execution combines with charm and originality of design in producing an effect of perfect harmony and beauty.



No. XI.—DETAIL OF THE *LAMBREQUIN*, OR PENDANT SKIRT, IN THE ROMAN ARMOUR OF CHARLES V.

ON DIAMONDS

Collectors of diamonds, that is of individual stones as distinct from jewellery, are nowadays few and far between; and this is a matter of some regret, inasmuch as it results in what may be termed a lack of appreciation of the best. "Specimen stones" are hard to find, and not easily recognisable as such by the untrained eye, two points which appeal to the true collector; nevertheless the art of discriminating between the ordinary and the extraordinary stones is little cultivated even amongst the jewellers themselves, who, lacking the stimulus of the critical purchaser, rest perfectly content so long as a profit be obtained. It should, however, be observed that the real "specimen stone" has no place in an article of jewellery, for when it is surrounded by a setting it is lost; the only way thoroughly to appreciate it is to keep it apart and unset. In the following article it will be the endeavour of the writer to explain in as concise and simple a form as possible the main outline and characteristics of this fascinating study, at the same time carefully avoiding any unnecessary and complicated detail, such as belongs to the scientific rather than the popular side of the subject.

Although, mainly owing to the enormous output from South Africa, the diamond no longer holds commercially the premier position in the world of "gems," it still retains the distinction of being the most brilliant and hardest substance known. Scientifically it is merely a crystal of carbon or ordinary chimney soot, but the exact process by which this crystallization has been brought about is still unknown, and despite many scientific theories continues to this day one of Nature's well-kept secrets. The experiments which have been made and the facts that have been established by men of science are numerous and varied, but it would be outside the scope of an article such as the present to do more than merely mention a few. Suffice it to say that science tells us that the diamond is a crystal of pure carbon, that its hardness is 10, its specific gravity about 3·525, its cleavage very perfect, its refraction simple, and that it is combustible, infusible, and unassailable by acids.

The colour of the diamond is of almost every hue; the red, blue, and green varieties being the rarest. By this is meant stones that have a distinct tinge of a particular colour, a really deep coloured stone being indeed rare. Fabulous prices are often paid for these tinged or, as they are properly called, "fancy stones," but it is the pure stone without flaw or tint of any kind whatsoever, perfect in shape, proportion, and cutting, that appeals most strongly to the connoisseur. As may be imagined, such specimens are rare and command prices far above those paid for the ordinary stones of commerce. Indeed, so fine does the line of quality become that it is often possible to appreciate their true value only by comparing them together side by side.

It may here be mentioned that an easy and simple method of testing the "colour" of diamonds is to place them side by side in a piece of white paper (blotting paper is the best) folded in two; on looking sideways at them and slightly breathing on them, which has the effect of temporarily dimming their lustre and thus revealing the interior of the stone, the finer stones will at once appear whiter, or, as it is called, will "draw colour" from the inferior. Care must, however, be taken that each stone is perfectly clean; should any particles of dirt, grease, wax, etc., be left on they will interfere with the play. It is well to wipe the stone with a little spirits of wine before putting it in the paper, at the same time taking care not to touch it with the hand. The examination should be made in a perfectly neutral light, about noon on a fine day being the best time, and out of the glare of the sun. Should a stone be set it is impossible to arrive at a critical judgment. A gold setting will throw yellow into the stone, a platinum setting even when well polished imparts a somewhat leaden hue, and silver, which when clean is certainly the best, is too liable to tarnish, for which reason the jewellers of to-day largely use platinum.

But it is its brilliancy or "fire" which constitutes the supreme beauty of the diamond, and no matter how perfect it may be in other respects, if this essential is lacking it is worth nothing. This brilliancy or "fire" is the play of prismatic colours which the diamond possesses in an extraordinary degree, and it is due to its strong refractive and dispersive powers. When first found there is little in the dull opaque-looking crystals to indicate the presence of this "fire"; it is not until the crystal has passed into the expert hands of the cutter that the true beauty begins to appear.

The practice of cutting diamonds is of great antiquity, but it was not until the year 1456 that Louis van Berghem, who had studied in Paris, and afterwards instituted a school of diamond cutters at Bruges, first discovered the art of cutting the diamond into "facets," the technical name for the numerous little flat surfaces all over the stone. The "double-cut brilliant," which with certain improvements is the form now most commonly in use, was introduced by Vincenti Peruggi, of Venice, a great

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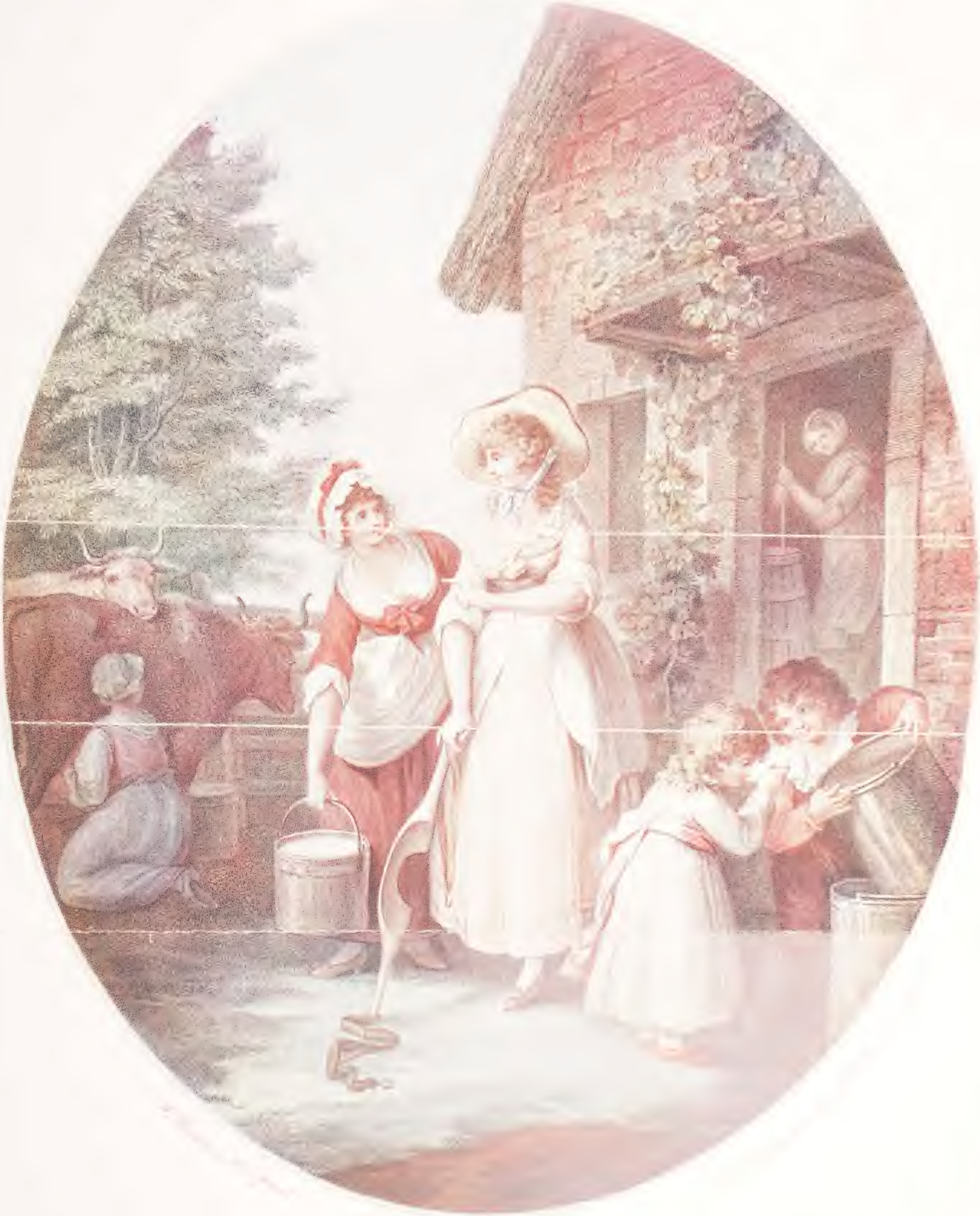


An unfolded copy of this print, with wide margin, together with the companion picture "Noon," will be given to all subscribers. See Coupon in the advertisement pages.

centre of diamond cutting at that time, about the end of the seventeenth century. The number of the "facets" and the proportion which the various parts of the stone bear to each other are points which have to be considered when deciding whether a stone is well cut or not; and it is hardly necessary to point out that the better the cutting, the more brilliant the "fire."

There are several other forms of cutting, such as the "Rose," "Table," "Briolette," "Marquise," etc., and examples of them are often to be met with, but the universal tendency has always been and still remains in favour of the "double-cut brilliant." This formerly in the days of the Brazilian stones was square or "hob nailed" with a high "crown" or upper part; but with the advent of the South African stones and the American cutter a change took place, and the brilliants were cut perfectly round, with a rather flat "crown." Whether this is a style best calculated to do full justice to the beauties of the modern stones is a point on which experts are by no means agreed, and there are many who hold, not without reason, that while perhaps the round shape is preferable, the modern flat "crown" fails to bring out as much "fire" as the old style, an opinion which is being shared more generally every day.

The diamond is also unique in the matter of hardness; for this reason in "cutting" and "polishing" only "diamond dust" can be used. This fact has given rise to the popular fallacy that a diamond cannot be broken, and in days gone by so strong was this belief that valuable stones were often lost through being hit with a hammer to see if they were real. As a matter of fact, although so hard, it is also very brittle, and instances have been known where the "girdle" or edge of a stone has been chipped through being carelessly dropped in the scales when being weighed.

The value of a diamond is calculated on its weight, which is estimated by what are called "carats," originally an Indian weight. Four grains go to the "carat," the value of which varies slightly in different countries, and formerly the rule was that the value of the stone increased with the square of the weight in carats. Thus if a stone weighing one carat be worth £25, a similar stone weighing two carats would be worth £100. This, however, is rather out-of-date, and the value is now governed by the beauties of the particular stone, so that it is practically impossible, especially with "specimen stones," to give any fixed rule.

The diamond is found in India, Brazil, South Africa, Sumatra, Borneo, the Ural Mountains, North America, and Australia, but it is only with the first three, by far the most famous and important, that it is necessary to deal in the present article. The Indian stones take us back to the remotest ages, and are justly famed for their wonderful transparent purity—a purity which certainly equals if it does not excel that of the Brazilian stones, which succeeded them about the middle of the eighteenth century. The Indian, however, never seem to have the same dazzling "fire" as the Brazilian stones, and this, apart from their cutting, may be said to be practically the only difference between them. It must, however, be borne in mind that the Brazilian had advantages in the way of cutting which the Indian stones had not, so many of the latter being cut, and very badly too, in their own country. In the same way the South African stones of to-day, in their turn, enjoy the advantages of the improved skill of the modern cutter. Curiously enough, just as the skill of the cutter has increased so has the quality of the stones decreased.

Nowadays it may be said that practically the whole of our vast consumption of diamonds comes from South Africa; India and Brazil, though not extinct, being commercially, except as regards the stones used in engineering, glass cutting, etc., things of the past. The yield of the two latter never was anything like as great as the present supply, particularly so in the proportion of larger stones.

Nevertheless, what we have gained in quantity we have lost in quality, for the South African, however pure the substance or "matter" may be, and wonderfully pure it sometimes undoubtedly is, despite all the modern improvements in cutting, cannot approach either the limpid whiteness of the Indian or the dazzling "fire" of the Brazilian stones. Exactly why this is so is by no means an easy problem to solve, but as the "fire" depends (the cutting of course being correct) on the refractive and dispersive powers of the crystal, and the development of these powers on the perfection of the crystal itself, it may be assumed that the more perfect the crystal the more brilliant the "fire."

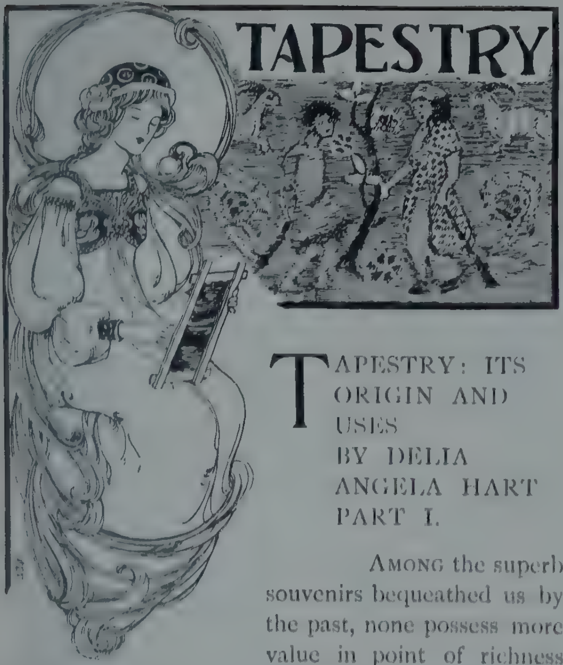
Another little known and understood fact in connection with this question of "fire" is that the harder the stone the more brilliant. The Brazilian are slightly harder than the Indian, and the Indian than the South African stones. The specific gravity varies in each case slightly, very slightly it is true, but still it varies just as it does in the case of white and yellow specimens of each country. These, together with other minor points, although appealing perhaps more directly to the man of science, can yet not fail to strike the mind of the person interested unscientifically in the subject, and urge him to attain that degree of proficiency which will enable him to discriminate between the brilliant white vitality of the stones of "Golconda" or "Bogagem" and the lifeless blackness of the modern "Jager." This difference is much more easily detected in the large than in the small stones, for the simple reason that in the small the facets are the same in number, consequently the angles are closer together. The light, therefore, has a much shorter distance to travel and consequently has not time to lose itself.

As regards large stones, that is anything weighing more than three or four carats, India and particularly Brazil have yielded comparatively few of fine quality; on the other hand South Africa continues to produce numerous specimens, but always, alas! however fine the "matter," lacking the superior qualities of her two famous rivals.

Although the object of this article is to point out the beauties of the stone itself unset, a word or two on the subject of setting may not be out of place. Briefly, the less setting the better, for the reasons already stated. Happily our jewellers, slowly emerging from the inartistic depths of Victorian taste, now seek to give us settings more worthy of their beautiful contents, depending on the arrangement of a few important stones rather than on a conglomeration of small stuff. Nothing is to be more condemned than the practice of surrounding and thus swallowing up important stones with a lot of tiny little chips. These chips, not being "brilliant cut," have little or no play even when quite clean, and very soon collect the dirt and dust, with the result that they neither shine themselves nor let the others shine. A few good well-picked stones are an enviable possession, especially when regarded from the point of view of quality, not quantity.

A "specimen diamond" is quite as rare as a specimen pearl, ruby, and emerald, and though perhaps its true value has been rather lost sight of owing to the abundance of inferior stones, it still remains the most brilliant thing in the world.

The phrase "a diamond of the first water" conveys nowadays as inaccurate an idea of quality as the idea of size conveyed by the phrase "a lump of chalk," but it is a reminder of olden days when the phrase had a real meaning. "Specimen" stones, as a matter of fact, are generally small, as it is indeed rare to find a large stone without a flaw somewhere; to the connoisseur, however, these little fish are sweet.



TAPESTRY

TAPESTRY: ITS ORIGIN AND USES

BY DELIA ANGELA HART

PART I.

AMONG the superb souvenirs bequeathed us by the past, none possess more value in point of richness of belongings than the aristocratic art of Minerva—tapestry.

The innumerable vicissitudes undergone by this textile industry are bound up with the history of the countries wherein fostered, for not only do these productions bear the imprint of the epoch in which they came to light, but in them we see reflected the religion, military history, architecture, and costume of their times, living pictures conjured up from the intimate and outer life of each succeeding century.

The one art which requires the greatest number of distinct gifts is this textile painting—correct drawing, a perfect knowledge of perspective, the first principles of anatomy, the rules of architecture, taste and judgment in colour, light and shadow, elegance in the disposal of accessories, animal study, and, above all, nobility of expression in the figures; besides which a knowledge of sacred and profane history, and nicety of detail in the adjustment of silk and all the elements of dress. The old statutes fixed the time of apprenticeship to the multiform requirements of this industry at eight years.

Tapestry is the art of weaving as we know—in threads of gold, silver, silk and wools a tissue in which are represented objects already reproduced by means of drawing and colour. That tapestry is of remote origin we know. The East, ever the cradle of social splendour, initiated this gorgeous handiwork, and it has been ascribed by some investigators to Egypt upon the hypothesis of some women represented as weaving in pictures by Hypogeos.

Babylon possessed the art, her looms retaining their ascendancy after the fall of the Assyrian empire. The temples and palaces of Babylon were decorated with historical tapestries, and Pliny, who despised textile industries, tells us that some tapestries woven at Babylon and sent to Rome fetched—towards the close of the Republic—seven thousand pounds each. Nero bought the same hangings two hundred years later at double that price. Plutarch says that Cato, having had left him a legacy of one of these magnificent Babylonian garments, sold it, as being too costly to wear. Byzantium, which for centuries was the renowned protector of the arts, fostered tapestry; the introduction of the silkworm by Justinian giving additional stimulus to its extension. Byzantium held her prestige until the looms of Palermo in turn took precedence. Many specimens remain to us of this tapestry.

The Greeks possessed tapestry looms, and the industry flourished for a period; but one of the salient points of this people was contempt for what they regarded as a mere craft, all their enthusiasm being reserved for the fine arts.

The Romans through their conquests acquired a number of these precious fabrics, as well as a taste for such luxuries. Tapestry was used in the Roman theatres for stage curtains.

After the fall of the Roman Empire, Gaul, having been ravaged by the barbarians, traditions of this and of all the arts were alone preserved to us by the Monks, who afforded an asylum to the workers and artists so ruthlessly driven from their homes by those northern wolves, for under the direction of the Monasteries, after that period of devastation, were fabricated the first tapestries, which were naturally destined to the use of the cathedrals, the fount from which inspiration was drawn being the Bible and the Legend. Royal palaces encouraged heroic and mythological, the people's halls allegorical subjects, while to ladies' apartments were reserved landscape, hunting, satirical, burlesque, and love scenes.

The art of Minerva made great strides under the first monarchs of the house of Valois; the *haute lisse*, or high woof, may indeed be safely considered as "Franco-Belgic," for if not invented by those nations, it was restored by their efforts after it had lain for thousands of years buried in the obscurity of Egypt's mysteries.

The destructive war, known as "The Hundred Years' War," between England and France had a disastrous effect on the looms of that period in France. Arras of old possessed "ateliers" for the making of tapestry. Upon the site of the old institutions stand the modern manufactories of carpets and other useful stuffs. France possesses some exquisite old examples of tapestry; that of Angers, which dates from the beginning of the fifteenth century, is celebrated, and another specimen at Lyons is considered the most ancient extant.

At Arras took place the first installation of the ateliers of *haute lisse*, or high woof, 1367. In the same year Vincent Boursette is found executing for the King of France two tapestries.

Michel Bernard, in the inauguration of battle pieces, marks an epoch in the history of this art, the work commemorating the overthrow by Philip of Burgundy of the interesting defender of the rights of the Flemish guilds, Von Artevelde.

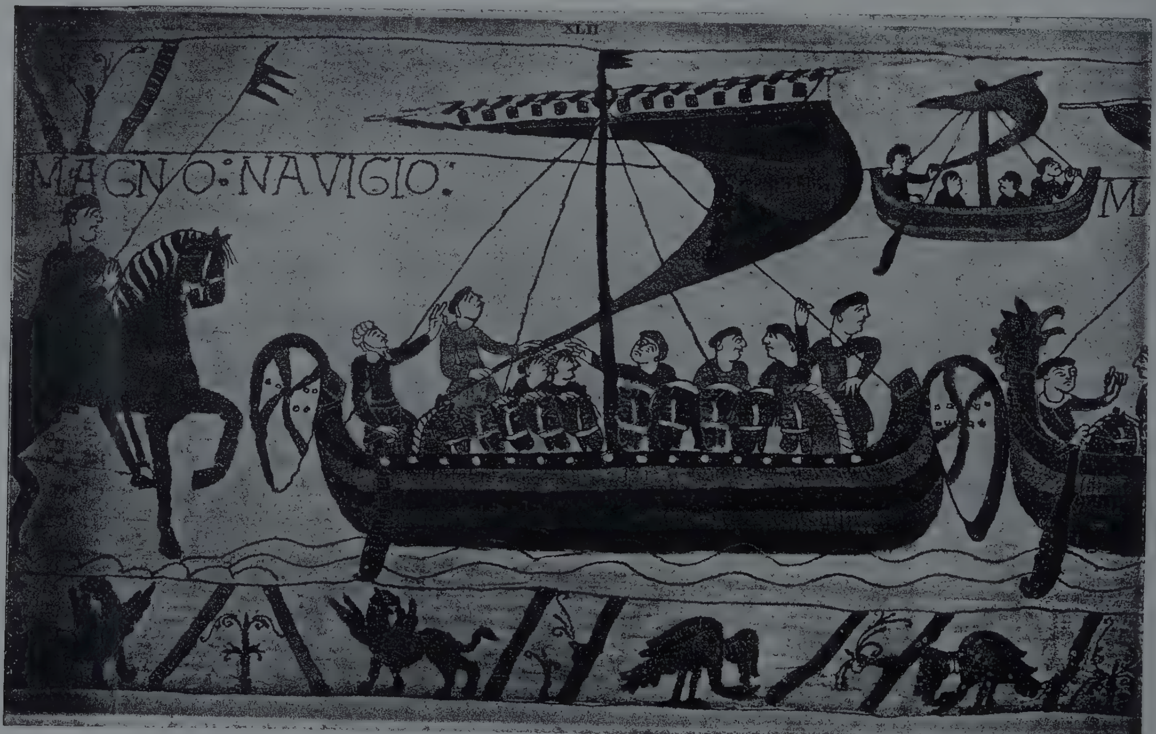
The influence of Flemish art about this period made itself felt throughout Europe, and towards the close of the fifteenth century, when the Flemish looms had already reached a high standard, the troubles in France favoured the development of art in this country, and Arras, Lille and Brussels became the centres of story-telling *haute lisse* tapestry in Europe. Bruges also followed up with distinction, Hubert and Jean Van Eyck having installed themselves in that town—a fact which, by the way, originated the title Bruges School. Arras being so famous, gave its name to all high woof tapestry, known as arazzi.

With increased work the Flemish *Maitres-tapissiers* left off reproducing the old French miniatures, hitherto favourite subjects, and new themes were called forth from the pencils of Van der Weyden, Van der Goes, and others of the Van Eyck school, who had lately brought about a revival of Flemish art. The naturalism of the old German school is highly developed in the tapestries of the low countries. Lucas Van Leyden, Van Orley, and Michel Coxie were among the other leading painters who supplied cartoons to their Flemish fellow-workers. To Flemish weavers is due all that is best in Italian tapestry. In the Renaissance period the cartoons of Raphael and Giulio Romano were reproduced in Flanders, and later on those of Teniers, Boucher, le Brun, Horace Vernet. The specimen of beautiful work to be seen at Angers Cathedral, inspired by old French miniatures, was fabricated by the Flemings. One of the last Flemish masters closed his ateliers in 1784.

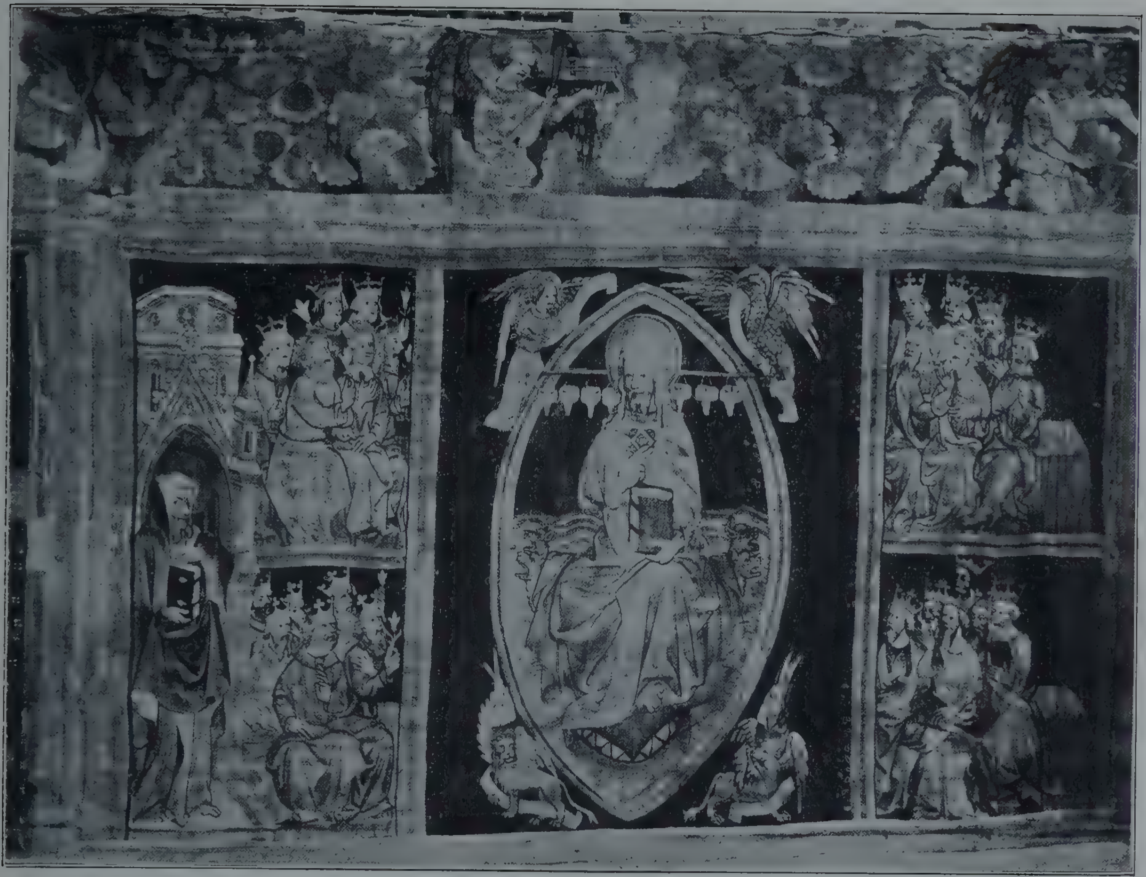
FRENCH TAPESTRY.

Known as tapestry is the famous Bayeux embroidery, undertaken in commemoration of the Conquest of England by William of Normandy.

The importance of the scenes recorded, from an historic point of view, and the immense size of this monument of feminine ingenuity and patience give it claim to our notice, although the work is in no way allied to our subject. Primitive are the methods employed to depict the shipping of arms and setting



PART OF THE "BAYEUX TAPESTRY"



THE TWENTY-FOUR OLD MEN AROUND THE THRONE
PART OF "THE APOCALYPSE OF ANGERS"

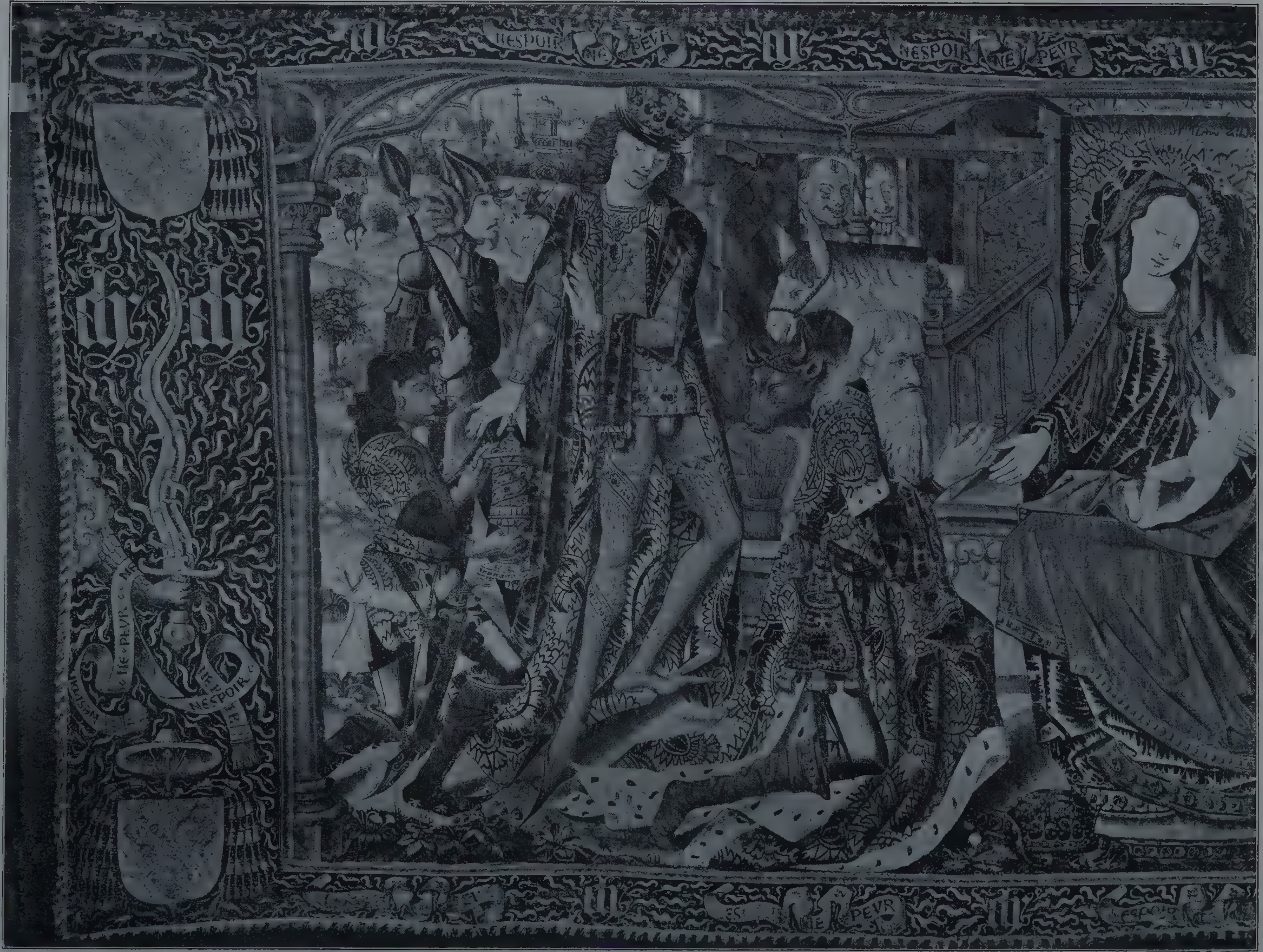
of sails, methods which sent to the right-about perspective, proportion, and the rules of composition.

The late Honourable Edward J. Lowell, a distinguished authority, sums up the most important facts in the history of the Bayeux work in the following brief sentence: "There has been some controversy as to the maker of the tapestry, and as to its exact date. It is attributed by popular tradition to Matilda, wife of William the Conqueror, who is supposed to have worked it, with her ladies, to commemorate the glories of her husband. Some writers suppose it to have been made at a somewhat later date than that of her life-time. Mr. Freeman, however, probably the best authority on the subject, assigns the work to a period little after that of the Conquest, but does not attribute its manufacture to the queen. The tapestry was worked, as he thinks, for Odo, Bishop of Bayeux, half-brother to William, There are reasons to suppose that English workmen were employed."

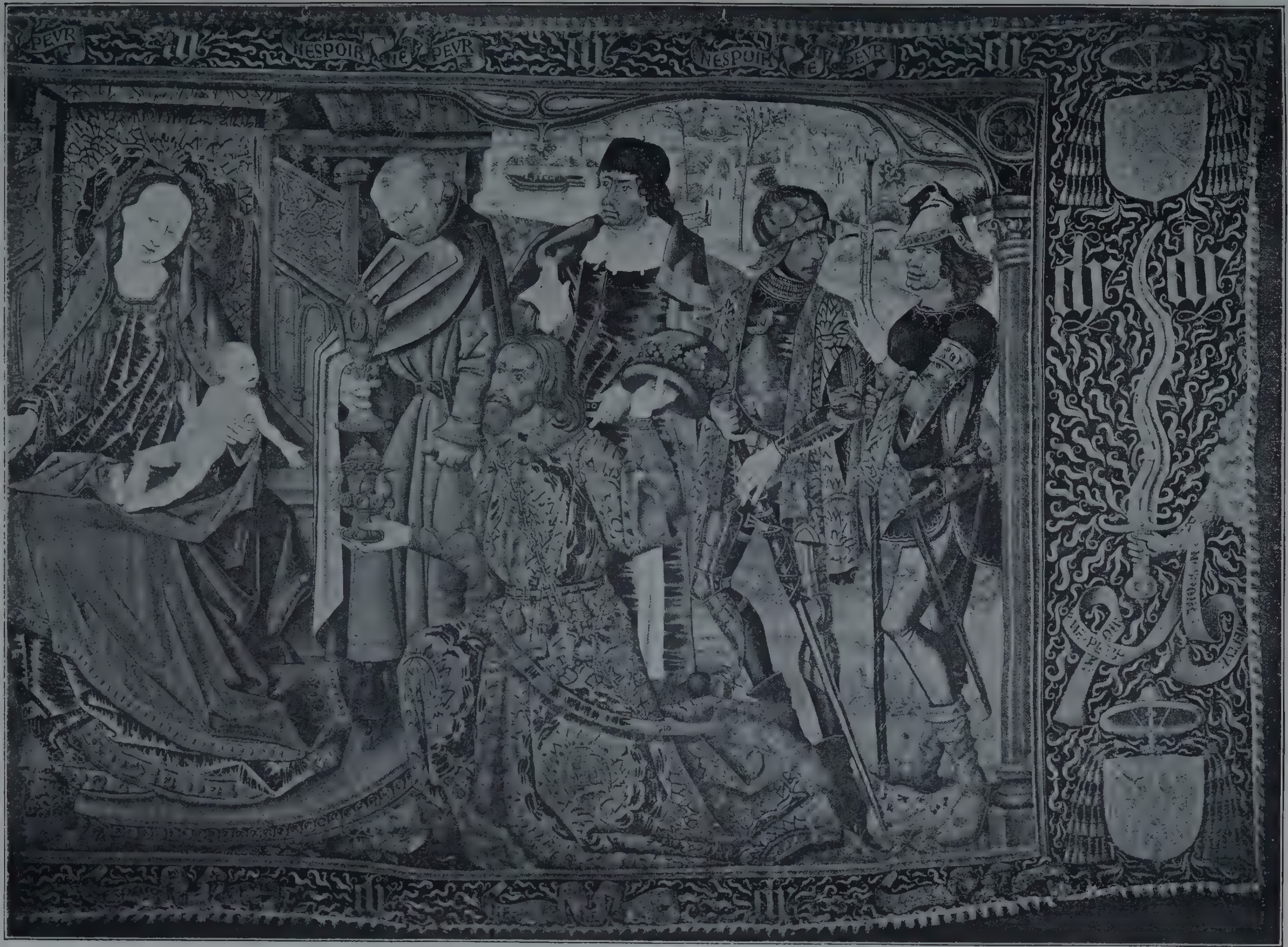
The earliest tapestry on record in France is found in Paris; its Moorish title, "Sarrazinois," proclaims its oriental origin. In 1302 the Provost of Paris incorporated both Sarrazinois and *Haute lisse* workers into one *métier*. *Basse-lisse* existed under the term treadle tapestry, the looms being set in motion by a treadle.

The confusion which exists in the very old records, mixing up embroidery and tapestry, impedes certainty as to the precise date in which storied tapestry made its *début* in France. Further back than the first decade of the fourteenth century no traces exist. The Dukes of Burgundy are known to have been the first patrons of the art in Europe, and from this princely house many of the finest examples of the art have proceeded. Between Paris and Arras it is difficult to decide which city possessed the first ateliers for the art of the loom. Both claim the honour.

If we take into account the fact that Flanders and Artois were, up to the signing of the Treaty of Madrid in 1526, subject to France, the first magnificent tapestries fabricated at Arras, and therefore styled arazzi, may be considered as French art. During the reigns of the first kings of the House of Valois tapestry made rapid strides, encouraged by the love



THE ADORATION OF THE MAGI

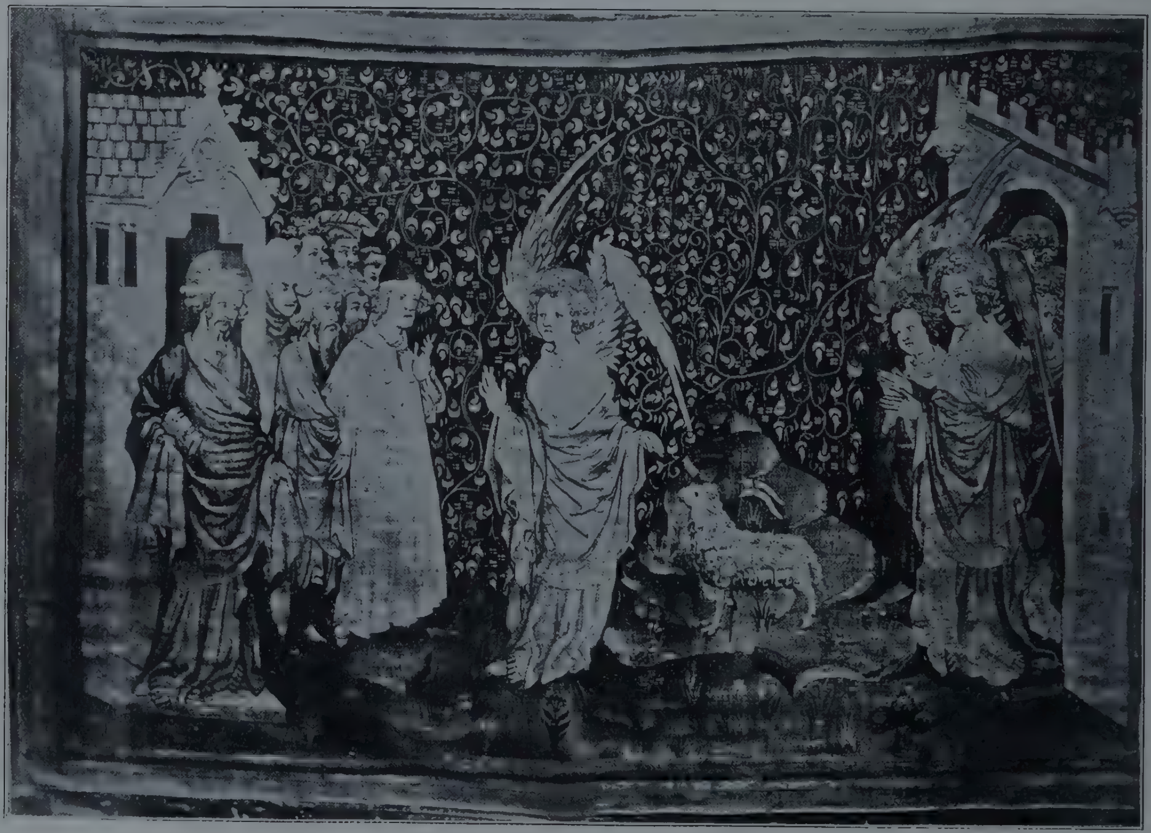


THE ADORATION OF THE MAGI
FROM THE TAPESTRY AT SENS CATHEDRAL

of luxury which had begun to lay hold of the upper classes, so that the end of the fourteenth century finds the Paris ateliers at their zenith, and supplying, not alone tapestries, but textile art workers to the neighbouring states. Then comes the disastrous war with England, and the occupation of Paris by English troops, when other work than tapestry claims French attention. Indeed, the entire programme in the history of French tapestry was upset by this occupation of the headquarters of the looms. The King of France, worn out with worries and money difficulties, and now unable to give rein to his tapestry fancies, settles at Bourges, taking with him his household gods. At that city he elects to remain, even after the English evacuate Paris.

Louis XI. fixed his residence at Tours. This tyrant having put to the sword the unhappy *tapissiers* of Arras, destroyed the grandest centre tapestry ever possessed. Even François I. only left Chambord to pass on to Fontainebleau. Henri II. decided to return to Paris. The absence of royalty exercised a baleful influence on the interests of French tapestry, the looms of Paris being practically abandoned for over a hundred years.

We find among the tax records imposed by the English in Paris in the year 1422 only two names of *Maîtres tapissiers* still established in that city. The looms of Paris never recovered from the blow. The Flemings now saw their chance and seized it; nor did they ever quite relinquish the hold thus acquired. Moreover, they erased every trace of the French ateliers. We are told that the Dukes of Anjou, Orleans, and Burgundy, formed in the interests of the arts a splendid aureole at the courts of France and Burgundy, to the Duc d'Anjou being due the order which gave to art those exquisite heirlooms—the Angers tapestries.

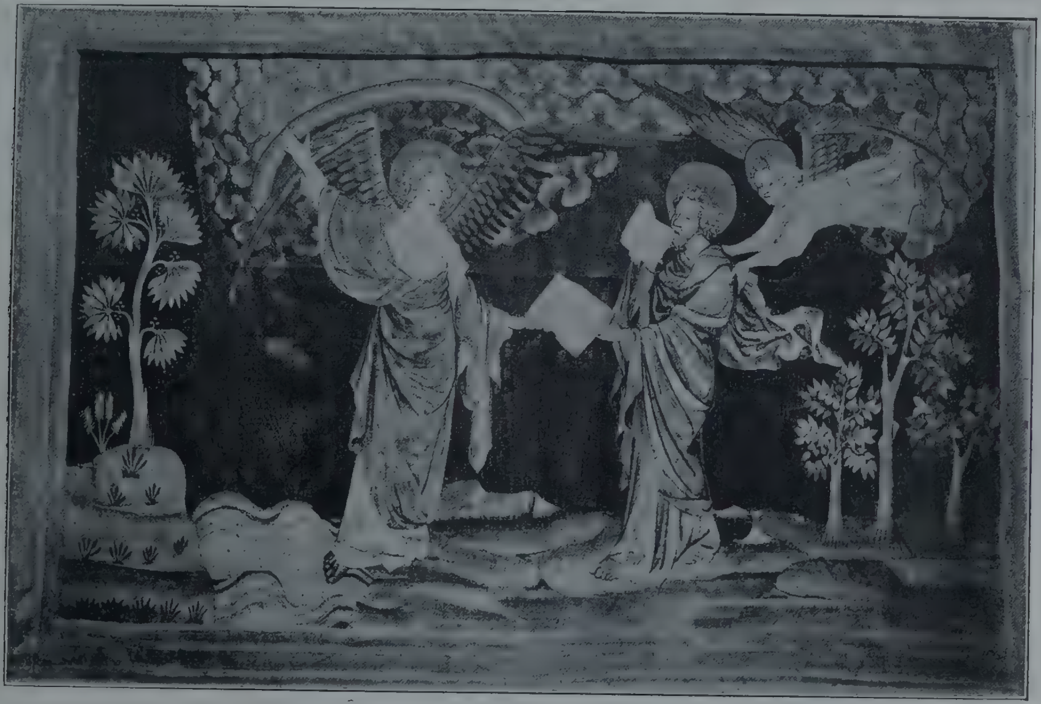


THE PRESENCE OF THE LAMB
PART OF "THE APOCALYPSE OF ANGERS"

The ancient tapestries known as *The Apocalypse of Angers*, which were commanded by the Duke of Anjou as a gift destined for the Cathedral of Angers, are probably the most beautiful examples of tapestry ever created by cartoon, or fabricated by loom, and represent what the tapestry art of the middle ages meant in all its delicate beauty and perfect finish, gorgeous in rich material, sublime in subject and in creative power. The Angers tapestry bearing, as it does, on the history of this art from the commencement, is most important. The work was begun in the reign of the Duc d'Anjou, 1376, and continued by *Le roi René*, a fact at once to be discovered in the armorial bearings, which are delicately tissued into the fabric.

To Hennequin, better known as *Jean de Bruges*, was confided the painting of the cartoons. Hennequin was famous as having been painter-in-ordinary to the Court of King Charles V. The King is supposed to have lent his royal brother Anjou one of his precious illuminated manuscripts to guide the artist. The work was manufactured at the ateliers of a Parisian *tapissier*, Nicolas Bataille, who enjoyed an immense reputation, having continually worked not alone for the Dukes of Anjou and Orleans, but also for the King, who, between the years 1387-1428, commanded from Bataille no less than two hundred tapestry pieces. The Angers tapestry measured when completed 250 metres in length. Sixty alone remain in good preservation, thanks to the blind fury of iconoclastic bigotry which destroyed many of the most perfect examples of this most important work.

The orthodox laws which are an exigency of this textile art, appear to have been possessed by those very early masters from the first—a knowledge evidenced in the numerous works of the period still found in France, and in none more admirably than in those of Angers. The boldness of the execution is magnificent, and the limited range of colours resorted to is one of the distinguishing traits of the work, throughout which the blues and reds predominate. The precision of the composition is also a peculiar characteristic of the Angers, Saumur, and other tapestries of the early school. Some few personages come forth with distinctness upon a background of colour, the fundamental principle always observed in this epoch by the painter practising the art of *vitraux* or stained glass. Later the composition becomes more complicated, a crowd of accessory figures coming in, a tendency decidedly Flemish, as seen in the Madrid tapestries which proceed from the looms of Flanders, and perpetuated by Rubens, Jordaens, and their successors. The French artist conceives his subject in quite another manner. He only gives the actors essential to his subject; his great care is to render his subject intelligible to the spectator. To this school belongs *The Apocalypse of Angers;* the *Histoire de Saint Rémi* at Rheims; *La vie de Saint Gervais* at Mans, and many other examples scattered throughout the churches of France. These religious tapestries are preserved to us, while those condemned to risks unknown to cloistered life have got taken in war as booty, or destroyed.



"TAKE THIS BOOK AND DEVOUR IT"
PART OF "THE APOCALYPSE OF ANGERS"

Rheims, Saumur, Chaise-Dieu, Sens, illustrate marvellously the more ancient glories of French textile art, embodying the variety and intensity of expression which is one of the main features of tapestry art. If not quite so fresh in colour as the examples found in the Madrid royal collection, those of the Angers Apocalypse are more delicate in tissue; and time, which comes to humanity as its most cruel defacer, renders those tapestries yet more beautiful. In this process tones become softer and more subdued; an inexpressible air of calm dignity prevails, a dignity rarely found in work of the succeeding ages, and belonging to the first Franco-Flemish epoch. The Apocalypse, that divine poem which has been called a "written ecstasy" in the pathos of "sorrow beyond all earthly sorrow," had in itself the noblest glory of art: inspiration in subject.

The middle ages have bequeathed us no more precious legacy than that existing in the magnificent tapestries possessed by the Cathedral of Sens, so marvellously delicate in their tissue and colour that the chapter have never permitted those treasures to be taken from their cathedral home, so that they have never figured at the French exhibitions of national art.

The masterpiece of tapestry known as *L'adoration des mages*, is perhaps the most gorgeous example tapestry possesses to-day—an exquisite example of the old French school, and the gift of Cardinal Bourbon, Archbishop of Lyons, who died in 1488, to Cardinal Louis Bourbon, Archbishop of Sens, who bequeathed it to the cathedral. Our illustration, divided into two sections, reproduces this tapestry. Sens Cathedral, by the way, was designed by William of Sens, who began in the twelfth century the rebuilding of our Canterbury Cathedral, and died almost immediately, recommending with his last breath that the work be confided to his clever assistant, William of Canterbury, 1168.

Again under François I. the French ateliers attempted to regain their old place in Paris, attempts which could only have resulted in failure had not royal authority intervened to protect and encourage financially the most skilled *tapissiers* of the period.

In this second period of tapestry the free and independent work of the *tapissier* is substituted by that of the hired craftsman. The old order of things that had produced such marvels had come to an end. The so-called "king's manufactory" was supported from the public treasury. The *tapissier* was obliged to work for royal institutions, prodigious efforts being made to establish—first of all at the royal castles, and later at public edifices provided by government—manufactories throughout Paris. Then came into existence the factories of Fontainebleau, La Trinité, and that of the Faubourg St. Antoine. Once again, protected by the nobility and the financial clique, tapestry became the fashion and flourished. The school was one of considerable culture, cleverly directed; but the golden age, whose genius had inaugurated a creation drawn from two arts, had for ever passed.

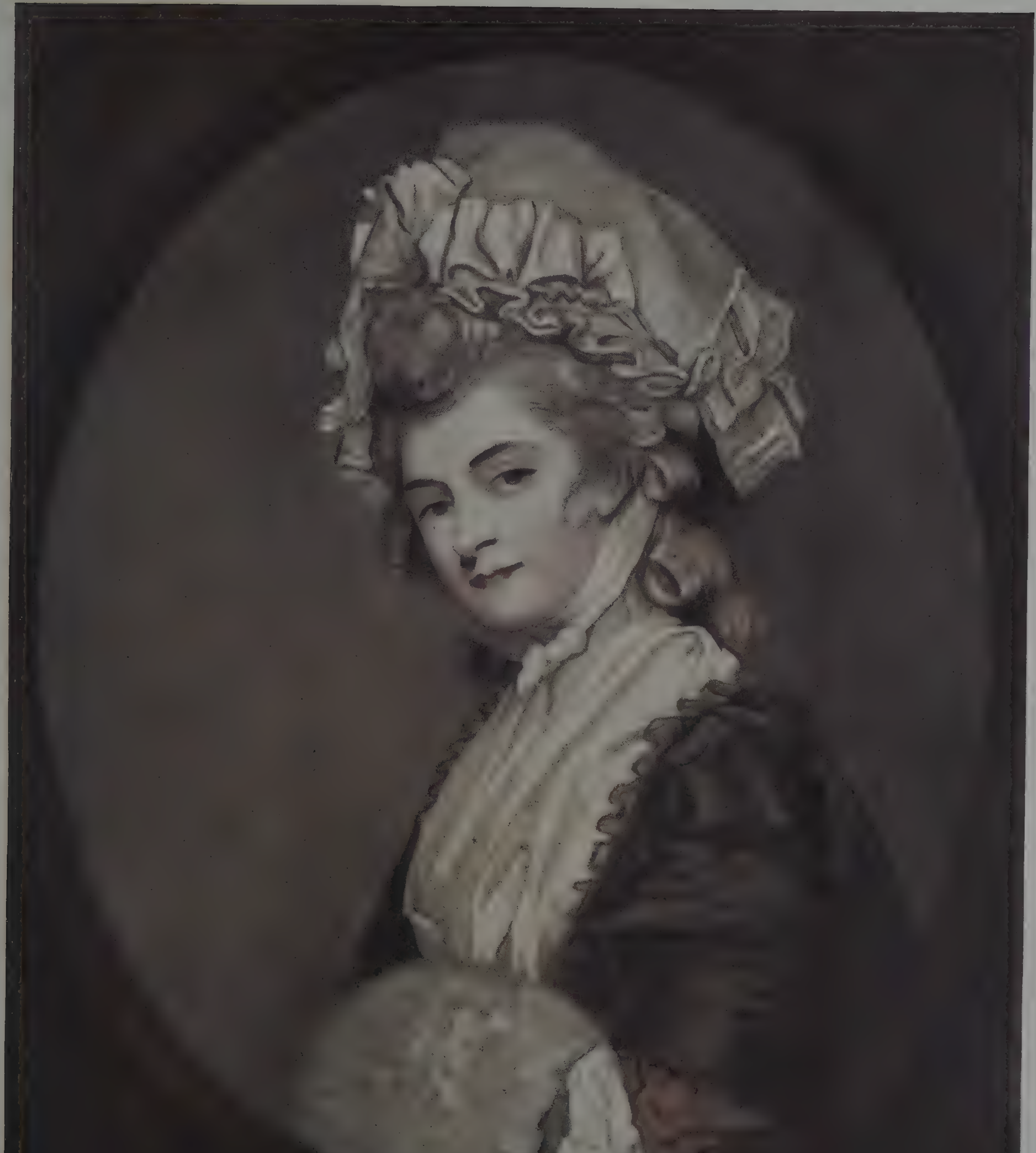
THE WHITE HORSE
PART OF "THE APOCALYPSE OF ANGERS"

Painted by George Romney [illegible]

M^{rs} M. ROBINSON.

MRS. MARY ROBINSON

From an Engraving by J. R. Smith
after the painting by George Romney



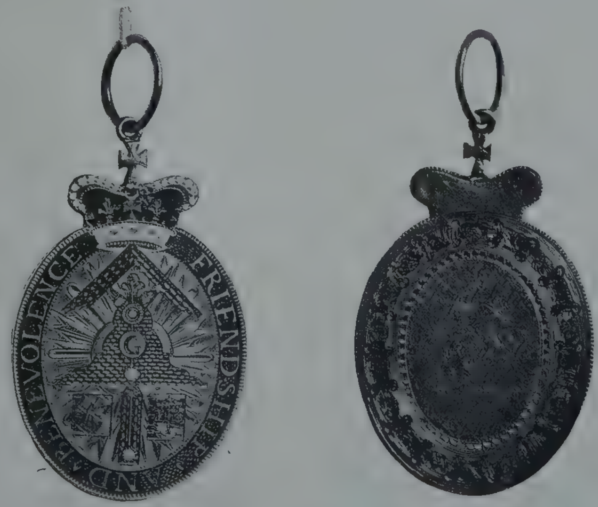
Painted by George Romney. Engrav'd by J. R. Smith.

MRS. M. ROBINSON.

Antique Jewels

CRAFT MASONIC JEWELS (*continued*)
PART II.
BY ROBERT MANUEL

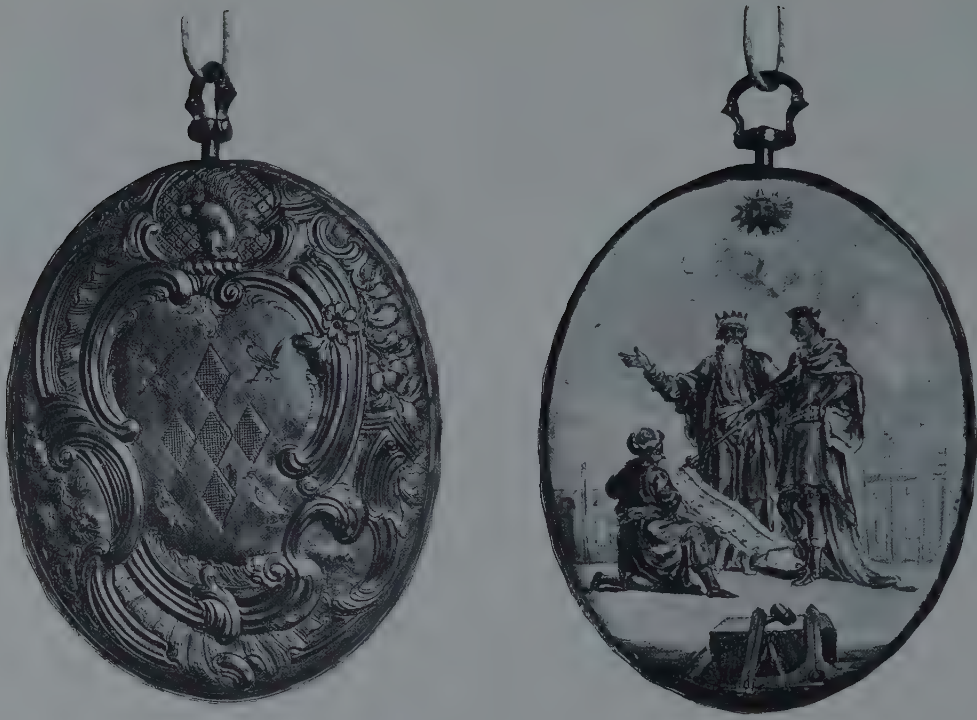
During the last twenty-five years of the eighteenth century jewels were frequently presented to individual members of the craft. One of them is shown in the next illustration, which is a Royal Lodge jewel, bearing on the reverse the following inscription: "Royal Lodge to Dr. Reynolds, Past Master, 1777." The Royal Lodge owes its name to its having, in 1767, initiated the Duke of Cumberland, who was the younger brother of George III., and it was one of several lodges from which the present Royal Alpha Lodge, the private lodge of the grand master, emanated. Next follows an enamelled jewel, the three grand masters, which dates from about 1780, and was given as a past master's jewel in several cases. The next jewel dates from about the same period, and is a curious and unique specimen of the engraver's art, from the collection of the late Mr. John Hervey, who was grand secretary from 1868 to 1880.



THE ROYAL LODGE JEWEL

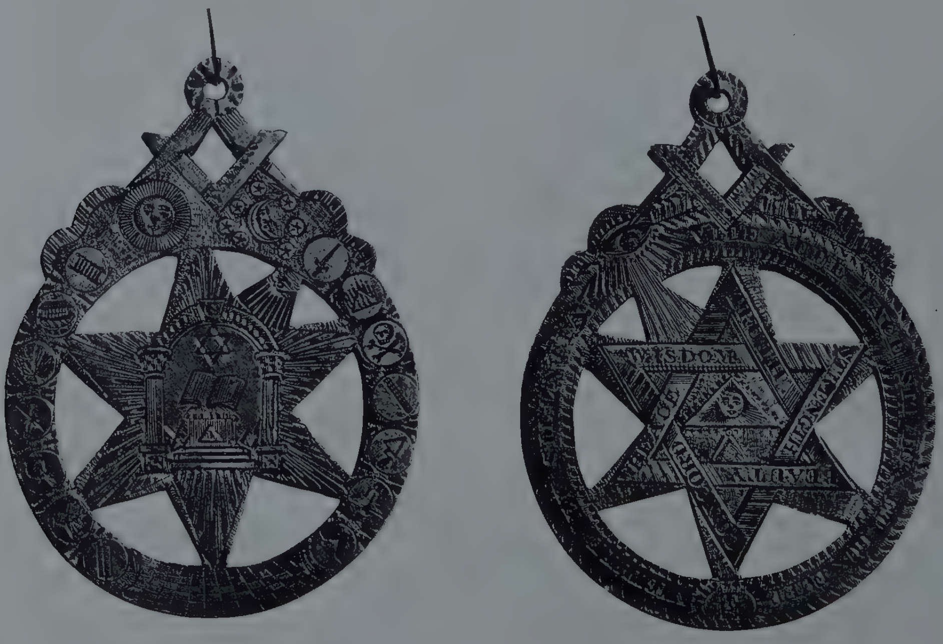
On Wednesday, January 27th, 1813, a Masonic festival, at which there was an attendance of five hundred, was held at Freemasons' Hall, in honour of the acting grand master, the Earl of Moira (afterwards Marquis of Hastings), on the eve of his departure for India as Governor-General of the Dependency. The Duke of Sussex, deputy grand master, was in the chair, supported by the Earl of Moira on his right, and the Duke of York on his left. There were present also the Duke of Clarence, the Duke of Kent, the Duke of Cumberland, the Duke of Gloucester, the Rev. John Austin, senior grand warden, H. Collingwood Selby, junior grand warden, and many other grand officers and persons of distinction.

Many toasts were given from the chair, among them the King, the Prince Regent, the ladies (many of whom, "of the first fashion," were present in the gallery till the proceedings became Masonic), the Army, responded to by the Duke of York, and the Navy, responded to by the Duke of Clarence. The Earl of Moira then proposed the Duke of Sussex, and mentioned that the 27th January was the Duke's birthday, an announcement which was received with enthusiasm. The Duke of Sussex replied, and then proposed the health of the Earl of Moira, "the friend of his Prince, the friend of his country, and the friend of mankind." The Earl of Moira on rising received an ovation, and in his reply said it was the proudest day of his life. For over one-and-twenty years he had had the honour of presiding over them, and they had that day pronounced a favourable judgment on his work, for which he thanked them with a gratitude commensurate, he hoped, to their kindness. The great chair was then moved forward, when the ladies retired from the splendid scene, and at 10 p.m. the Duke of Sussex opened the special grand lodge, when the jewel here shown, which was to be presented

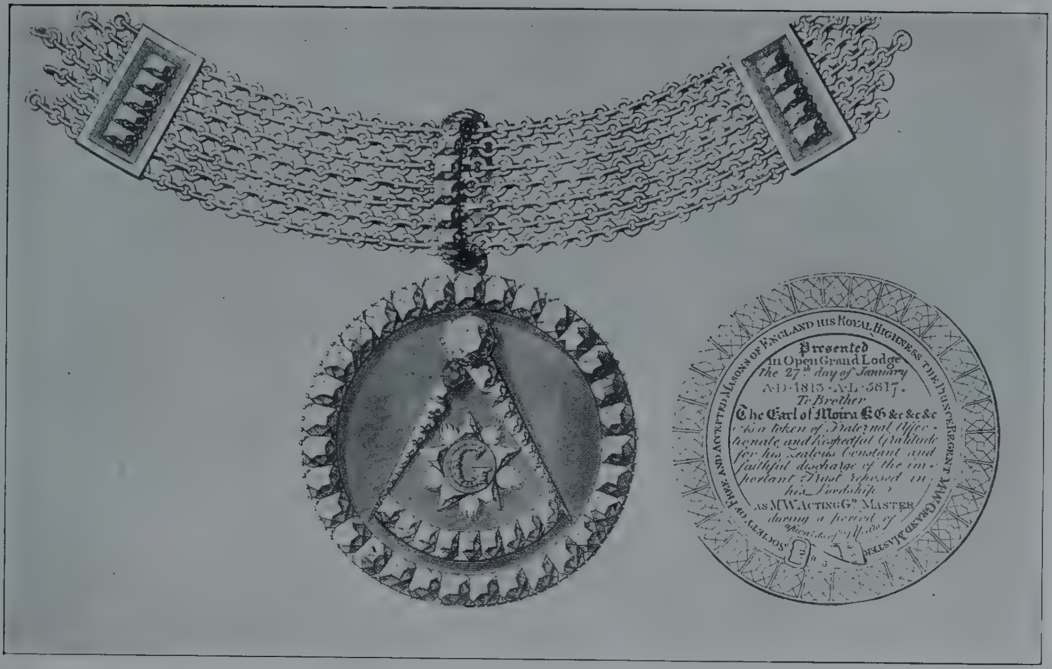


THE THREE GRAND MASTERS JEWEL

to Lord Moira, was paraded round the hall on a velvet cushion. The Duke of Sussex then again addressed the brethren, and, after investing the noble earl with the jewel, said, "We wish that you should carry this jewel as a signal of our marked attention and favour, and that the bright star which is in the centre of it may conduct you safely to far eastern shores, there to gain further glory and success." The Duke of Sussex then resigned the chair to the Earl of Moira, who assured the brethren that to the last pulse of his life he should be grateful for all their kindness to him. Other toasts



THE JOHN HERVEY JEWEL

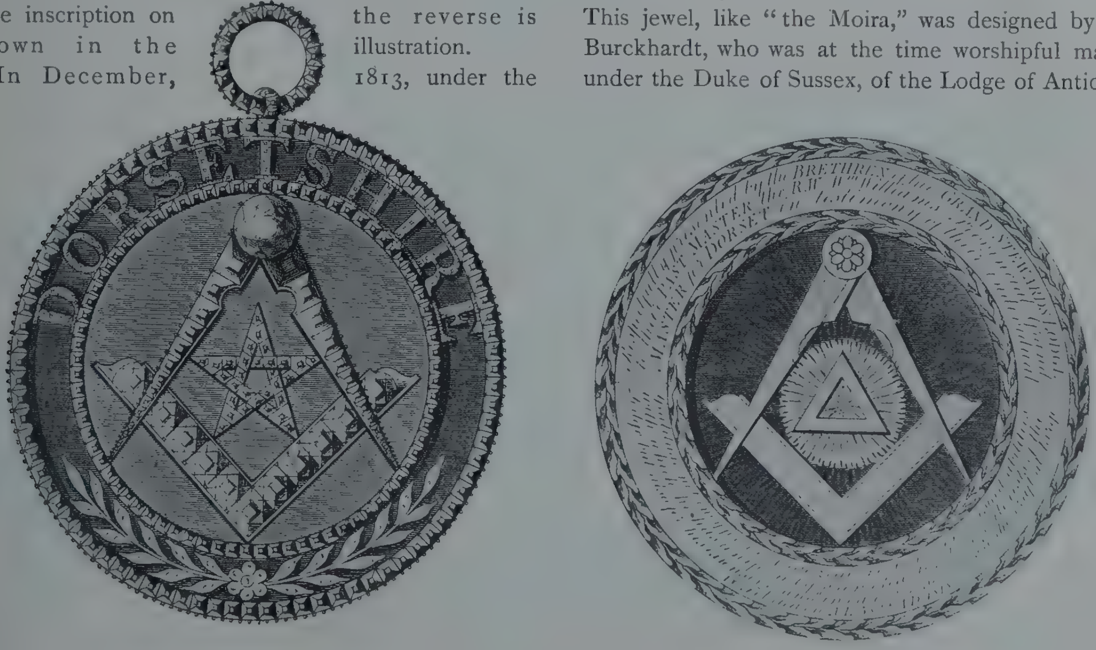

Society of Free and Accepted Masons of England his Royal Highness the Prince Regent M.W. Grand Master
Presented
in Open Grand Lodge
the 27th day of January
A.D. 1813 · A.L. 5817.
To Brother
The Earl of Moira K.G. &c &c &c
as a token of Fraternal Affectionate and Respectful Gratitude
for his Zealous Constant and
faithful discharge of the important Trust reposed in
his Lordship
as M.W. Acting Gd. Master
during a period of

THE MOIRA JEWEL

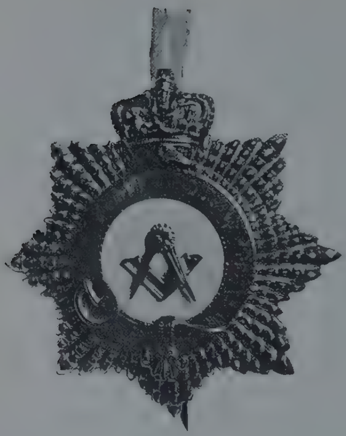
followed, and grand lodge was closed just before midnight.

The Moira jewel was designed and executed by Bro. J. C. Burckhardt, past senior warden of the Lodge of Antiquity, No. 2. The jewel was suspended from a collar three feet long, and containing seven rows of gold Maltese chain, intersected by five gold parallelograms with brilliant centres. The inscription on the reverse is shown in the illustration.

In December, 1813, under the grand mastership of the Duke of Sussex, the union took place between the Antient and Modern Masons, when the arms of the present grand lodge were adopted. On February 18th, 1818, there was a presentation by the brethren of the grand stewards' lodge of a fine jewel to Bro. William Williams, provincial grand master of Dorsetshire, and editor of the *First Book of Constitutions* issued after the union. This jewel, like "the Moira," was designed by Bro. Burckhardt, who was at the time worshipful master, under the Duke of Sussex, of the Lodge of Antiquity.



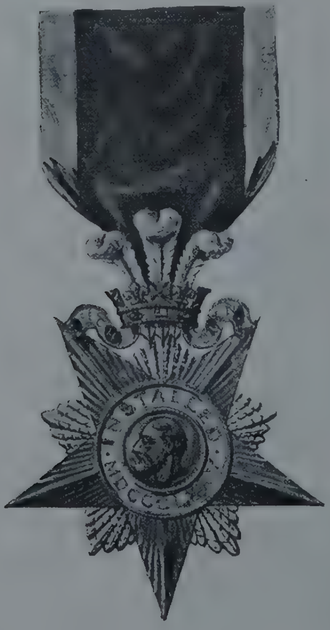
THE WILLIAMS JEWEL



THE ROYAL ALPHA LODGE JEWEL

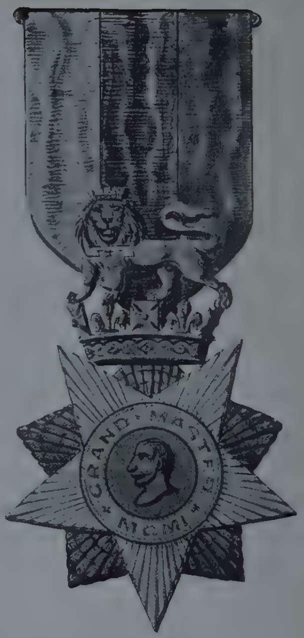
The inscription on the reverse is here shown. The Royal Alpha Lodge jewel is alike beautiful and interesting, for it was in this lodge, in 1885, that the King, then Prince of Wales, and grand master, initiated the late Duke of Clarence.

The grand steward's jewel commemorates the installation at the Albert Hall in 1875 of the Prince of Wales as grand master. The ribbon is composed of the Swedish colours, "yellow and blue," a graceful compliment to Carl XV., King of Sweden, who initiated the Prince of Wales in 1868. The stewards' jewel, next shown, commemorates the installation, at the Albert Hall, in 1901, of the Duke of Connaught as grand master. The grand lodge jewel, next shown, was presented to the late Mr. Thomas Fenn, who was for ten years president of the board of general purposes. This beautiful jewel was presented to grand lodge, on behalf of the executors, by Mr. Frank Richardson, past deputy grand registrar.



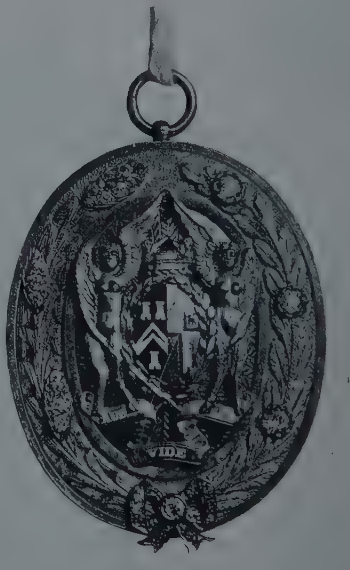
THE GRAND STEWARD'S JEWEL, 1875

The growth of Craft Masonry since 1874 has been remarkable, and is largely attributable to the benign influence of the King, who, as Prince of Wales, presided as a most popular grand master over the destinies of the craft. Of the lodges in existence at the end of the eighteenth century only 314 now remain on the register of the grand lodge of England. Of those in existence as late as 1850, only 525 now remain. By the end of 1874 there were about 1,200 lodges, and now in 1892 there are double that number, namely, 2,400 lodges. Of these some 500 are London lodges, 1,400 are country lodges, and the remaining 500 are Colonial and foreign lodges. In addition to all these craft lodges, we have to-day the royal arch chapters, the mark lodges, and many other great branches of Freemasonry, and all these Masonic bodies possess and bestow distinctive jewels. There are besides centenary jewels, founders' jewels, jewels presented for specially meritorious services, as well as the jewels awarded to the stewards at the annual festivals of the three great Masonic institutions.



THE STEWARDS' JEWEL, 1901

The jewel field, therefore, open to the collector is indeed a great and wide one. In the library of grand lodge there is a fine collection of founders' jewels, loaned by the grand secretary, Mr. E. Letchworth, to whom, as to the assistant grand secretary, Mr. W. Lake, and the grand tyler, Mr. H. Sadler (who is an expert in these matters), acknowledgements are due for affording facilities for the reproduction of the prints and jewels which illustrate this and the previous article. All the illustrations have been taken from the interesting collection in the possession of grand lodge.



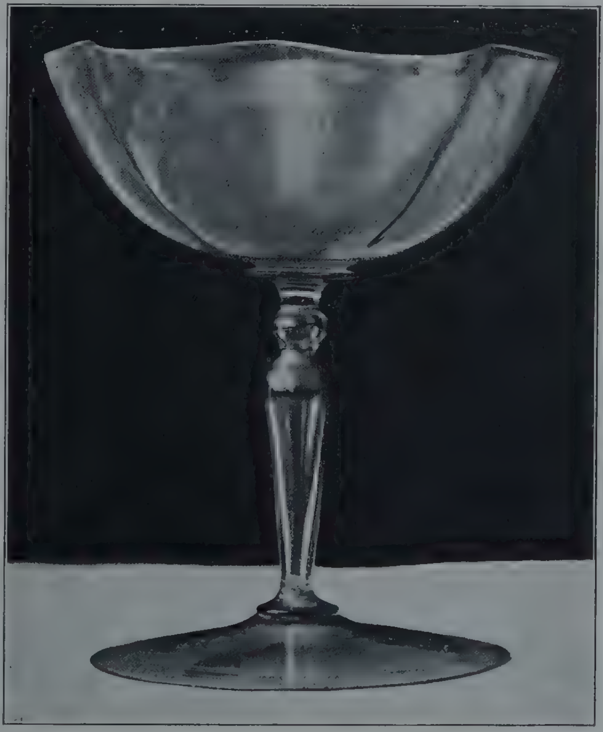
THE THOMAS FENN JEWEL

OLD VENETIAN GLASS

BY BERESFORD RYLEY

Though many iridescent fragments, supposed to date as far back as the time of Attila, have been dug up in the neighbourhood of Venice, and though documentary evidence proves the existence of glass furnaces at Venice (transferred during the last decade of the *duocento* to Murano), as early as 1090, yet practically nothing is known of Venetian Glass until the beginning of the fifteenth century. The few gilt and enamelled cups of this period that have been preserved, suggest, by their massiveness and general form, that they were modelled from silver and gold goblets of a somewhat debased Gothic style. But towards the end of the century the influence of the Renaissance began to be felt, as is shown by the exquisite wine glasses, bowls, beakers, and chalices of the Berroviero family.

These early specimens are distinguished by their lightness, by their greenish tinge, probably due to the use of the oxides of iron and lead, and by the many bubbles and striæ in the glass itself, from insufficient fusion and from the impurity of materials. Moreover, the finish of the glass under the feet is rough, whereas the modern is quite smooth. The principal colour used for the rims of the drinking glasses and for the bands on their stems is blue—the blue of *quattro centisti* that is inimitable. But the real distinction, that made Venetian glass unrivalled, lay in the design. These designs have a grave dignity eminently consonant of an age of intellectual strenuousness and aesthetic culture. Rare, too, as it must be in so abstract an art, the glass of the early Renaissance bears the impress of a personal quality. It was the century of strong personalities in Italy. Again the *naiveté* of these designs, their very freedom from mechanical exactness, is fascinating; for none of the individual glasses of a set are quite the same; a successive improvement being distinctly noticeable.

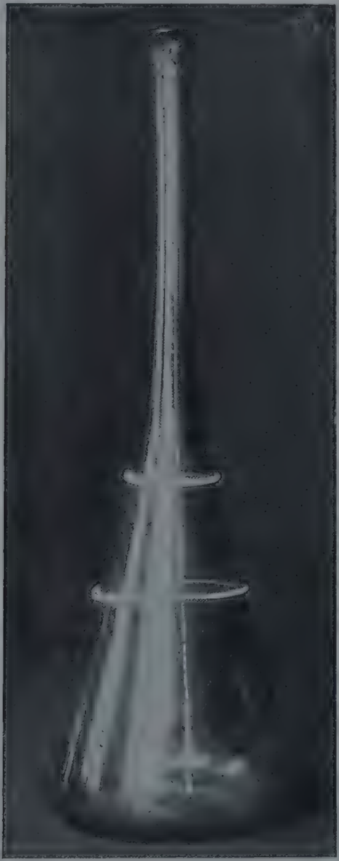


WINE GLASS (HEXAGONALLY ESCALAPED)
SIXTEENTH OR SEVENTEENTH CENTURY

One seldom comes across this fifteenth century glass in England. There is no abundance of it anywhere, possibly owing to the not infrequent custom at banquets of breaking the goblets after they had been drunk out of. But there are still many excellent pieces to be found in the antique shops of Venice. There are also some beautiful examples in the private collections of that city.

Now the glass of the sixteenth century shows a curious diversity. The actual manufacture has made considerable advance—it is whiter and much less bubbly. But there appears to be an oscillation between the early Renaissance stateliness and an inclination to an almost Rococo riotousness of form and colour.

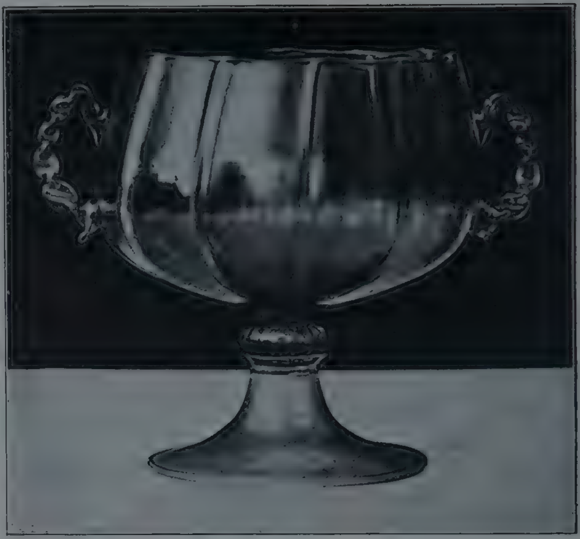
Many of the Tazze (cups with flat shallow bowls) have still a classic simplicity; the outer face of the bowl being usually moulded and powdered with gold. Some of the beakers—notably one in the South Kensington Museum—of this period are singularly charming The glass is clear but green tinged, with transverse fillets of white enamel, the outer edges being gilt. Often the fillets are ornamented with masks of gilt glass. The lid has a similar decoration.



WATER BOTTLE
BY BALLARIN

A very fine specimen of the classical *cinquecento*, is a long-necked water bottle with two horizontal bands of white enamel on the neck, by Ballarin, preserved in the Murano collection.

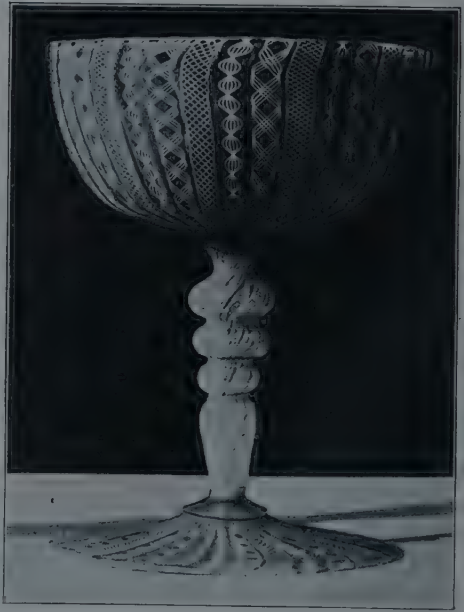
The furnaces of the Miotti and Luna families at this time became famous. Characteristic of this school are its water bottles, colourless and a little dull, with vertical ribs of opal white enamel.



RIBBED CUP
SIXTEENTH OR SEVENTEENTH CENTURY

The necks have two serrated bands of blue glass, which also decorates the lid. There is an atmosphere about them almost *giorgionesque* it its refinement.

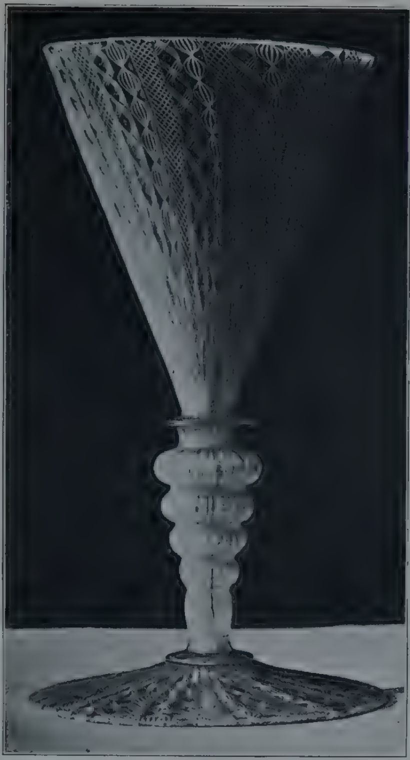
These glass-workers of Murano called forth also a contemporaneous appreciation, since they had astounding privileges granted to them. They were under the immediate jurisdiction of the Council of



WINE GLASS VITRO DI TRINA (LATTICINIO)
SIXTEENTH CENTURY

Ten; they had the right of coining a certain number of medals on the day of the blessing of the waters by the Doge, and if one of their daughters married a nobleman, the latter in no way forfeited his title to nobility, and the children of the marriage were noble. This in those days was a great concession.

A delicate compliment to a distinguished visitor was to present him with a Venetian cup, at the bottom of which, in the glass itself, was enclosed one of these medals. Though honours were showered on the manufacturers, every precaution was taken to prevent the skilled artificers from leaving the republic and carrying their art elsewhere. In fact, attempted emigration became a matter of death, if the delinquent were caught.



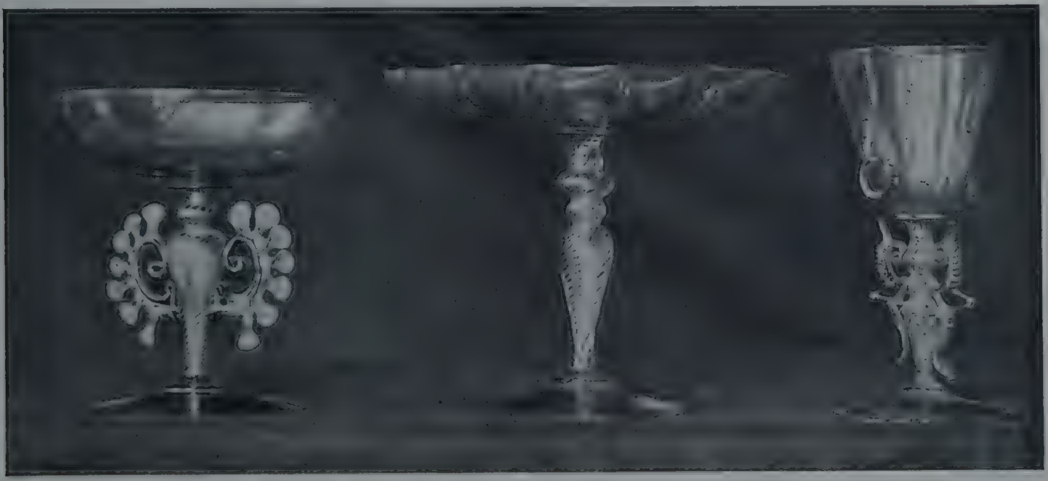
WINE GLASS
VITRO DI TRINA (LATTICINIO)
SIXTEENTH CENTURY

There is a great variety in the drinking glasses of the sixteenth century (often difficult to separate from the seventeenth). The bowls are usually plain and colourless—a few being of royal purple—but they may be funnel-shaped, quatre-foil, fluted, hexagonally scalloped or tulip shaped. The first are the most common, the last, with ribbed and wavy glass, perhaps the most beautiful. It is in the stems, which vary from 4 to 10 inches in height, that there is scope for complexity of design. Some are balustered and winged with blue and white, others are involuted with twisted fillets of the same shade, the upper part forming serpents' heads crested with coloured glass. A few stems are plain.

The painted glass of this period is more remarkable for its general decorativeness than for its beauty of form.

To this second century of the Renaissance are referred the numerous examples of Murrhine glass and the vitreous imitations of jasper, chalcedony and agate. From the merely commercial point of view, many of these, mounted either in ormolu or in repoussé, and gilt-copper, are very valuable.

The vogue for this pretentious style was followed by the florid *mille fiori* or mosaic glass and the *vitro di trina* or lace glass. The latter consisted of fine threads of coloured or opaque white glass (*latticinio*) contained in the ground mass. The threads were either reticular, or were simply vertical or transverse bands. Some of the *latticinio* is



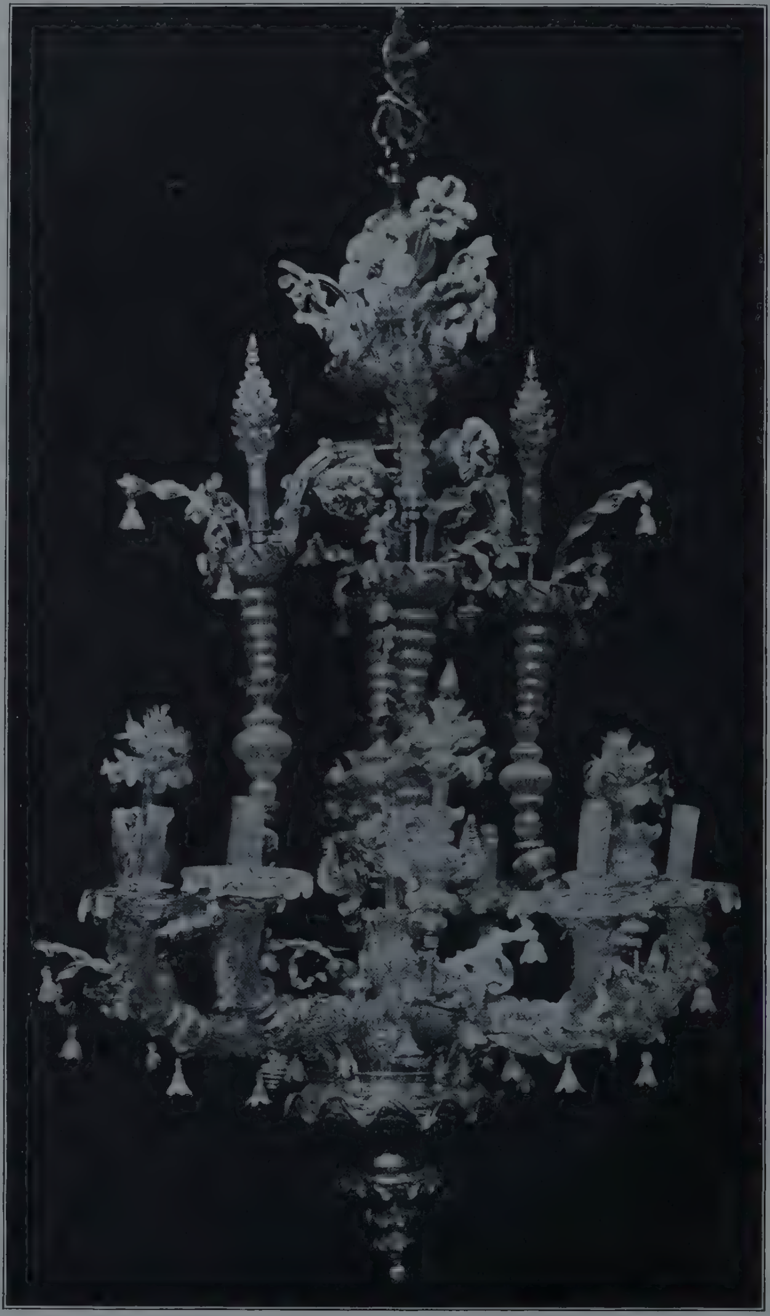
DRINKING CUP

TAZZA
(BEROVIERO, FIFTEENTH CENTURY)

DRINKING CUP

decorative; for the most part it is lacking in that "cool colour and tranquilising line," so distinctive of the work of the fifteenth century.

The seventeenth century glass shows little originality and no special characteristics, for examples of every style are found, though the influence of the Rococo was evidently strongest. Grotesque drinking vessels in the shape of sea and land monsters became fashionable at banquets, and many of the candelabras and chandeliers reveal a deplorable gaudiness. But in the next century a momentary re-action appears to have occurred, for the schools of Brussa and Briati evince an inclination to heavy simplicity in their colourless plain or fluted drinking glasses and decanters, decorated only by gold bands. This style is in no way comparable to that of the *cinquecento*, but its quietude is grateful amidst the ornateness of the large mass of the glass of this time, profusely enamelled with figures and family crests.



VENETIAN GLASS CHANDELIER
SEVENTEENTH CENTURY

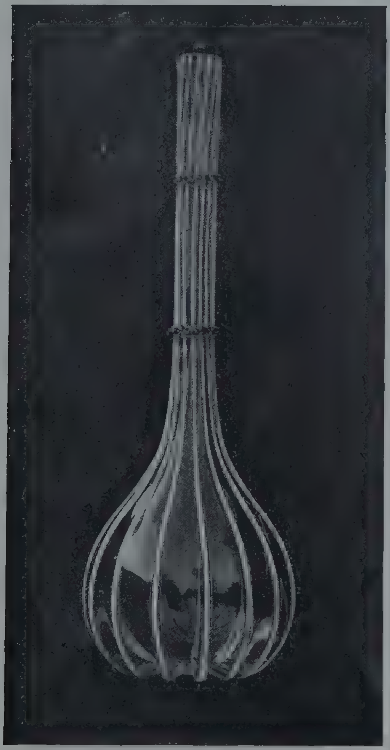
Though the mirrors of Murano have always been celebrated, it is to the eighteenth century that we are indebted for the most beautiful, distinguished as they are by a purity and a peculiar depth of colour.

With the decay of Venetian trade came the decline of the glass industry, until the fall of the Republic, when it was at its lowest ebb. A revival, however, took place about 1848, but though the output of the various furnaces steadily increased, unfortunately there was no corresponding development of artistic value.

As regards composition, there seem to be many formulæ for the manufacture of old glass. The majority of it was made from a mixture of crude soda with a smaller amount of tartar (for the supply of potash) derived from wine-lees, in addition to flint pebbles, to be replaced later by white sand. The colours were produced by certain metallic oxides—especially that of iron, which gives to glass any of the spectral tints, if employed in various proportions and at different temperatures.

The colouring is an extremely delicate operation, depending not only on the exact ratios of the ingredients, but greatly on a nice adjustment of the degree of heat. The essential difference, however, between the modern and the antique lies not in actual improvement in the fusion and purity of the glass, but in the workmanship, and still more in the spirit of the age. So long as classical models were employed, the nineteenth century glass preserved a certain distinction; but of late years the productions of Venice, or rather of Murano, have been conspicuous by an increasing absence of taste. This is due to the evil effects of German influence. The Germans are by far the largest purchasers of Venetian glass. They prefer the bizarre, the blatant, and to this the manufacturers have regretfully to submit. And no one more than the masters deplores this deterioration, for they can, and even do, in small amounts, produce very excellent glass in the style of the Renaissance masters.

Again, in former days the artificer was himself an artist. To his own individuality the work owed much of its beauty. But now the workman (curiously enough there are two descendants of the great Berroviero at the present time employed at the Murano furnaces) works rather with his hand than with his brain, turning out so many replicas a day. Thus modern Venetian glass, in spite of its many fascinating qualities, has become merely mechanical; it has lost that intellectual quality, that *intimité*, which gave it its singular fascination.



OPAQUE RIBBED WATER BOTTLE
SIXTEENTH CENTURY

THE ART OF EXTRA-ILLUSTRATION

BY LEONARD W. LILLINGSTON

EXTRA-ILLUSTRATION, or grangerising, may be considered as a branch of either book- or print-collecting. The tendency of recent extra-illustrators, however, seems to be towards making the text subserve the illustrations instead of the illustrations the text. This is a mistake. The practice probably began with the inclusion of different states of the same print. Worse has followed until the extra-illustrated book has become a kind of portable museum of locks of hair, marriage certificates, agreements, deeds, tradesmen's bills, catalogues, autograph letters, and so forth.

But the grangerite has come in for a good deal of denunciation without any qualification. In a bibliographical glossary he is defined as "one who mutilates books by cutting out the frontispieces, plates, and title-pages for the purpose of enriching his scrap-album, or to extra-illustrate another book." This is obviously unfair, not to say libellous. There are always plenty of imperfect copies available. The biblioclast furnishes the material and the grangerite makes use of it. That is all. There is no collusion between them.

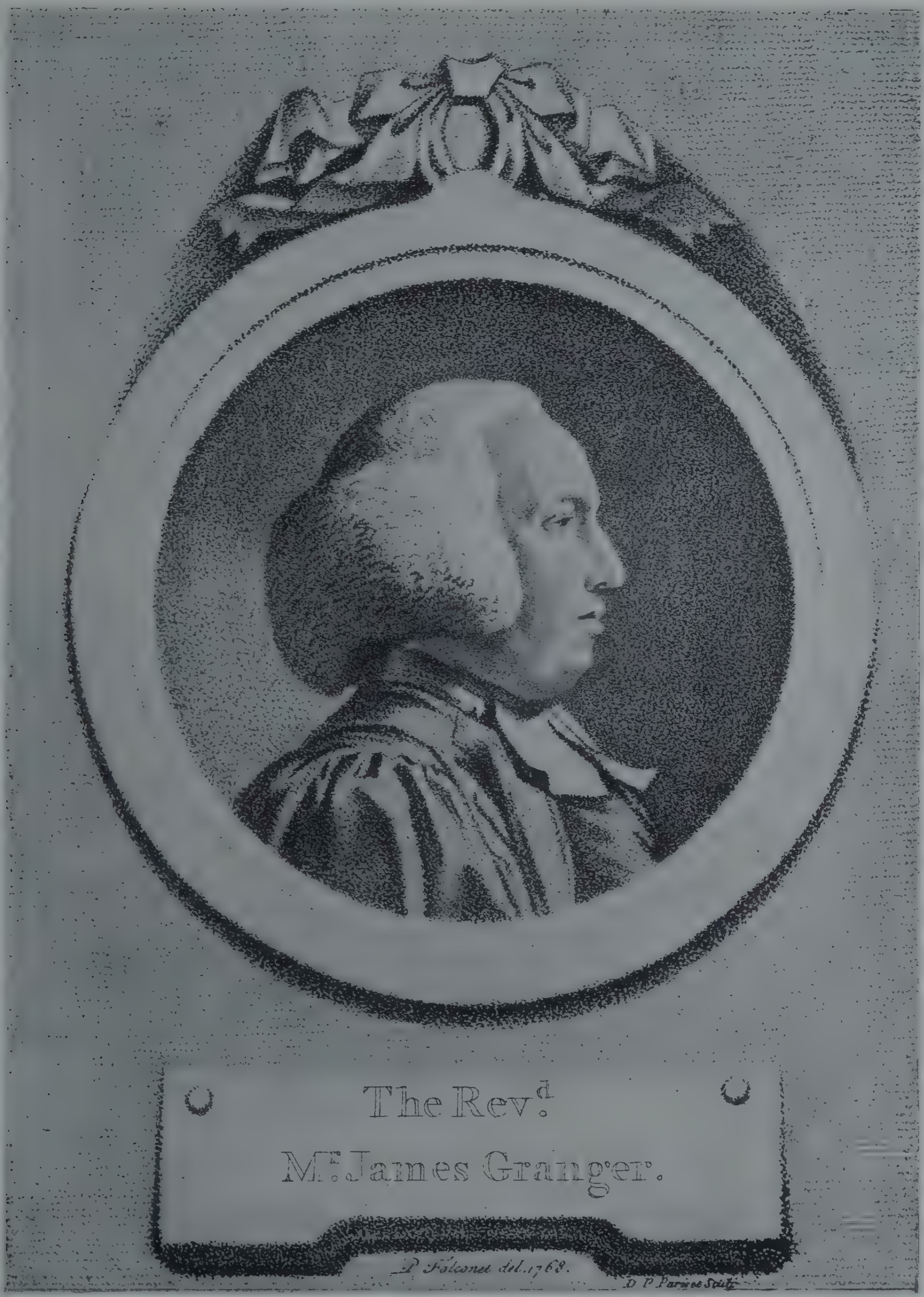
Again, it is an abuse of terms to describe the *Harmonies* of Nicholas Ferrar, the famous theologian and biblioclast, as extra-illustrated books. Ferrar cut up the text itself, and then "laid down" the excised passages. The four gospels, thus treated, with illustrations added, constituted a *Harmony*. Charles the First commanded one for his own use. It took a year to make, and was bound, "in a new and elegant fashion," by Mercy Collect, one of Ferrar's nieces. Nor was Bagford, a still more famous biblioclast, an extra-illustrator, as has been suggested. The collection of title-pages and other fragments, in sixty-four volumes folio, now in the British Museum, which he made, was for the purpose of writing a history of printing, a task for which, by the way, he was quite incompetent. It is right to add that he was also responsible for the rescue and preservation of the unique collection of early English broadsides, known as the *Bagford Ballads*.

The Rev. Joseph Granger, Vicar of Shiplake, Oxfordshire, "invented" the art of extra-illustration. In his *Biographical History of England*, dedicated to Horace Walpole, he states that his "name and person" were known to but few at the time of its publication, as he had had the good fortune to retire early to independent obscurity and content. He adds, "if I have an ambition it is to be an honest man, and a good parish priest." He seems, by the verdict of contemporary opinion, to have been both. Dr. Johnson fell foul of him, but then the doctor must always have been falling foul of someone. "The dog is a Whig," he said. "I don't much like to see a Whig in any dress, but I hate to see a Whig in a parson's gown."

The full title of Granger's *History* is: "A Biographical History of England from Egbert the Great to the Revolution, consisting of Characters dispersed in different Classes and adapted to a Methodical Catalogue of Engraved British Heads, Intended as an Essay towards reducing our Biography to a System and helping to the knowledge of portraits, with a variety of Anecdotes and Memoirs of a great number of persons not to be found in other Biographical Works. With a preface showing the utility of a collection of Engraved Portraits to supply the defect and answer the various purposes of Medals." The first edition was published in 1769, in two volumes quarto. It was speedily followed by a second. The new pursuit seems to have at once found favour with the *dilettante*. The author writes, two years after the appearance of the first edition, that his book had "in money and marketable commodities" brought him in above £400. One cannot help wondering what "the marketable commodities" may have been.

A *Continuation*, bringing the history down to the reign of George the First, was published in 1806, under the editorship of the Rev. Mark Noble, from material in manuscript left by Granger. It is said that prior to the appearance of the first edition, five shillings was the maximum price for the portrait of an English worthy; they rose afterwards to five times that price. Another result was the publication of collections of portraits, reproduced from the originals, with which to extra-illustrate the history. Richardson's *Gallery* was published 1792-1812; Woodburn's in 1816.

The *Biographical History* was Granger's chief literary exploit. But he published, in 1772, *An Apology for the Brute Creation, or Abuse of Animals Censured.* He informs the world in a postscript that this, when delivered as a sermon, almost universally disgusted his parishioners, as "the mention of horses and dogs was censured as a prostitution of the dignity of the pulpit, and considered as a proof of the author's growing insanity." He had some Shandean humour in his composition, for he dedicated a second sermon, preached by him before the Archbishop of Canterbury, "to the inhabitants of the parish of Shiplake who neglect the service of the church and spend the Sabbath in the worst kind of idleness, this plain sermon, which they never

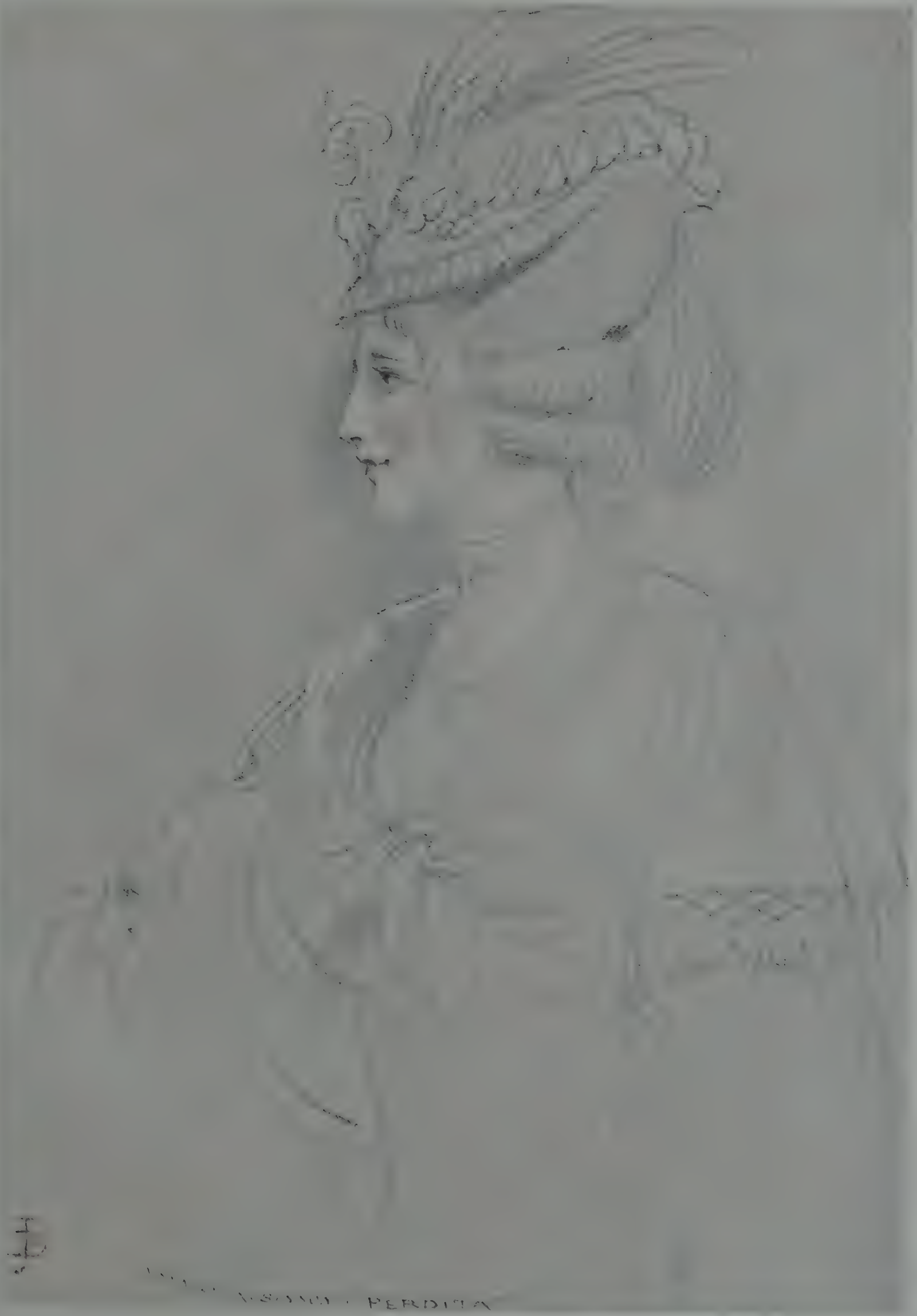

The Rev^{d}
M^{r} James Granger.
P Falconet del. 1768.
D P Pariset Sculp

heard, and perhaps will never read, is subscribed by their sincere well wisher and faithful minister, J. G." His sermons had a vogue, and were purchased for distribution by his brother clergy. At his death his collection of upwards of fourteen thousand portraits was dispersed under the hammer, but sold for very little.

The most notable extra-illustrated collection of the last century is the Sutherland, Clarendon, and Burnet, now in the Bodleian. The text chosen was Clarendon's *History of the Rebellion*, with the *Life and Continuation*, and Burnet's *History of His Own Time*. The former is in thirty-one, the latter in twenty-six volumes. Ten copies of a catalogue were printed in 1837. There are four supplementary volumes containing illustrations too large for insertion in the ordinary folios. The collection took forty years to form, and cost upwards of twelve thousand pounds. It was commenced in 1795; Mr. Sutherland, of Gower Street, himself devoted twenty-three years to it. Some of the rarer prints were changed as many as three times in favour of earlier and finer impressions. The British Museum has no extra-illustrated books which can compete with the Sutherland collection in scope or quality. There is, however, in the national collection a fine grangerised copy of Colley Cibber's *Apology*, a *Sevignés Letters*, which is copiously extra-illustrated, Crowle's *Pennant*, and the Tartt copy of *English Bards and Scotch Reviewers.*

The extra-illustration of even a period of British history is a big undertaking. Recent extra-illustrators have generally selected works in which the responsibilities were less onerous; dramatic and literary biographies for choice. The library of the late Mr. Augustin Daly contained some remarkable examples. There was a Cunningham's *Nell Gwyn*—a book especially favoured by the grangerite—inlaid and extended to four volumes folio, by the addition of eight hundred portraits, autographs, views of theatres, and tradesmen's bills. This collection included the title-deeds of Mistress Nell's house in Pall Mall. Mr. Daly also wrote a *Life of Peg Woffington*, and five copies of this he extra-illustrated, one of them containing no less than six hundred portraits, views, water-colour drawings, autographs, and other matter. His copy of Boaden's *Garrick* was enlarged from two to ten volumes. His *Johnsons* were unique. There was a Croker's *Boswell*, extended to thirteen volumes, and a *Johnsoniana*, or *Supplement* to Boswell's *Life*, in six volumes folio. The illustrative matter to this last included the plan of the *Dictionary*, the *Life of Rowe*, and a collection of letters, all in the doctor's autograph. *Johnsoniana* cost Mr. Daly £500. He purchased it from the late Mr. Francis Harvey, the well-known bookseller of St. James's Street. Mr. Harvey's own *tour de force*, as an extra-illustrator, was Liechtenstein's *Holland House*, which he enlarged from two volumes octavo to twenty-five volumes folio. Another Daly extra-illustrated book, perhaps the most remarkable of them all, was the Dublin edition, of 1792, of the *Douai Bible*. In the original a single quarto volume, it grew to forty-two volumes royal folio, and contained upwards of eight thousand prints and drawings. Amongst the latter was a sketch, in red crayon, by Raphael, from the collection of Sir Joshua Reynolds, and other drawings by Paul Veronese, Carlo Maratti, and Cipriani. The *Douai* contained nearly every known set of plates, from the early woodcuts to the Doré designs. Mr. Daly collected for upwards of thirty years; he is said to have spent £40,000 in the formation of his library. He gave two hundred pounds for a first edition of *Waverley* in the original boards, and five hundred for three or four of the original drawings for *Pickwick*.

Another perhaps still more famous grangerite was the late Mr. W. Wright, the sale of whose collection took place in 1899. He was, as everyone knows, a Dickens man, and his triumph was a *Forster's Life*, enlarged to twelve volumes folio. It contained original drawings by Cruikshank, Phiz, Seymour, Leech, Fildes, Cattermole, and others; four hundred and forty-five portraits of literary and other celebrities, including upwards of one hundred of Dickens, between the ages of eighteen and forty-eight; four hundred and eighty-two autograph letters by celebrities, one hundred and nineteen of them written by Dickens himself. There were two hundred views of places connected either with Dickens or his works; numerous copies of rare pamphlets, playbills, and countless other Dickens souvenirs, literary and artistic. It fetched £500. The Wright extra-illustrated copy of *Morley's Memoirs of Bartholomew Fair* was equally remarkable. The six folio volumes contained four hundred curious portraits, many extremely rare. There were besides views, proclamations, advertisements, handbills, playbills, plays, ballads, fairings, and pamphlets, as well as a supplementary text in manuscript, specially compiled for the purpose. This, a mine of wealth for the historian, sold for £101. The Wright copy of Boaden's *Life of Mrs. Jordan* fetched £190, was enlarged to five volumes folio, and contained five hundred and twenty added portraits, chiefly colour prints or fine mezzotints. There were one hundred and thirty autograph letters, some rare playbills, and a large number of views, caricatures, and other matters. The Hawkins' *Life of Kean* was a still more remarkable volume. It realised two hundred and eighty-five guineas. In addition to portraits, plates, autograph letters, pamphlets, caricatures, and a lock of Edmund Kean's hair, there was a number of water-colour drawings by Cruikshank, Harding, Wageman, Chalon, and Havell. A second *Life* of the actor, that by Barry Cornwall, sold for £130. This was probably the most complete series of extra-illustrated books relating to the drama which has ever been formed. In addition to those already referred to, there were extra-illustrated copies of Boaden's *Kemble*, the Siddons *Memoirs* of the same author, Pollock's *Macready*, and the *Memoirs of the Life, Public and Private Adventures of Madame Vestris.* The collections relating to Vauxhall, Ranelagh and Marylebone were also unique.



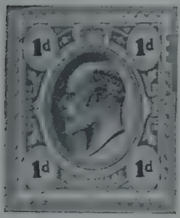
MRS. MARY ROBINSON.

An Original Study by John Downman, A.R.A.

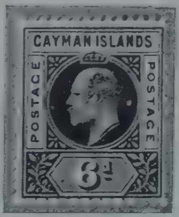
THE NEW KING'S HEAD POSTAGE STAMPS

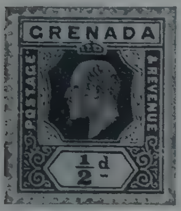
BY EDWARD J. NANKIVELL

THE work of substituting the head of King Edward VII. for that of our late Queen on the postage stamps of the Colonies of the British Empire is making considerable progress. At first some people seemed to entertain the belief that at the Coronation of the King all the stamps of the Empire would forthwith be changed with the greatest possible expedition, old stocks being discarded to make way for a general adoption of designs bearing the new King's portrait. Others expected a flood of commemoration issues. But we have had no rapid changes, and philatelists are profoundly thankful for the universal abstinence from commemoration issues, for no one wished to see a British Colony prostituting its postal service to the level of certain American States by the issue of speculative series of so-called postage stamps.



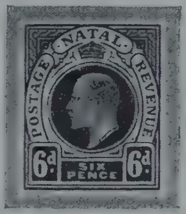
So far the adoption of the King's head has been confined to the smaller Colonies. Australia and Canada are notably behindhand in making the change. Australia may defer the change till the various States of the Commonwealth can be provided with one series to be common to all. Canada, on the other hand, was expected to be first in the field with a King's head issue; it was even said that the new Canadian King's head series would precede the home series, but Canada shows no sign of changing its very beautiful current series of Queen's heads.



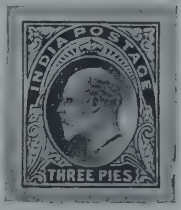


The West Indian Islands have been foremost with the King's head stamps. The little-known Cayman Islands were first in the field. Then followed the Transvaal, Gambia, St. Lucia, St. Vincent, Grenada, Straits Settlements, India, and Natal. Others are being added to this list every month.

In the matter of design there has been very little change. The plan pursued at home has been generally followed in the Colonies. Current designs have been subjected to as little alteration as possible, beyond the substitution of the King's head for that of the late Queen. The Transvaal and Natal so far are the only Colonies that have given us entirely new designs. For the Transvaal a new series might have been considered a foregone conclusion; but the key design used for the ordinary Colonial issue could have been used. However, the Transvaal has issued what is conceded to be the most attractive and effective King's head series yet brought out. It breaks away entirely from all other Colonial designs. The figures of value in each stamp are repeated in all four corners, instead of only on a bottom label. The name of the Colony is somewhat dwarfed, but the general effect of the design is decidedly pleasing, and is much heightened by printing the head in a greyish-black and the framework of the design in a separate colour. The head, as will be noted in our illustration, is that of our own ½d., 1d., and 2½d. values, but more tastefully framed as an oval medallion. Natal has also provided a design of its own, said to be a local suggestion, engraved and printed by Messrs. De la Rue in accordance with instructions. Like that of the Transvaal, it is a bi-coloured series. The small head of our English stamps enclosed in a circle is printed in a different colour to that used for the framework in each stamp. The design is decidedly commonplace, and the combination of colours is striking rather than pleasing. India has made little change in design beyond substituting the King's head for that of the Queen.

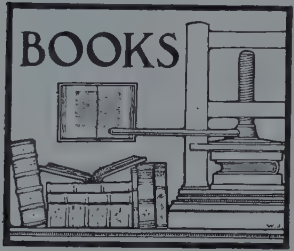


The smaller Colonies retain their general designs, changing only the head. For these there are apparently two key patterns for choice, as illustrated in the Cayman Islands and Grenada stamps. In the Cayman Islands type the head is enclosed in a circle; in the Grenada type the head is in a more fanciful octagonal frame, otherwise the designs are much the same, with a changeable top label in each case for the name of the colony.



Several important Colonies have yet to make the change. With the unimportant exception of a high value issue by Victoria, the great Australian Colonies are all still using their old dies of Queen's heads. New Zealand is apparently contented with its beautiful views of local scenery. Something new and acceptable may be expected from loyal Canada, but the other Colonies will probably remain satisfied with one or other of the key designs used by Messrs. De la Rue for printing Colonial postal supplies.

IN THE SALE ROOM

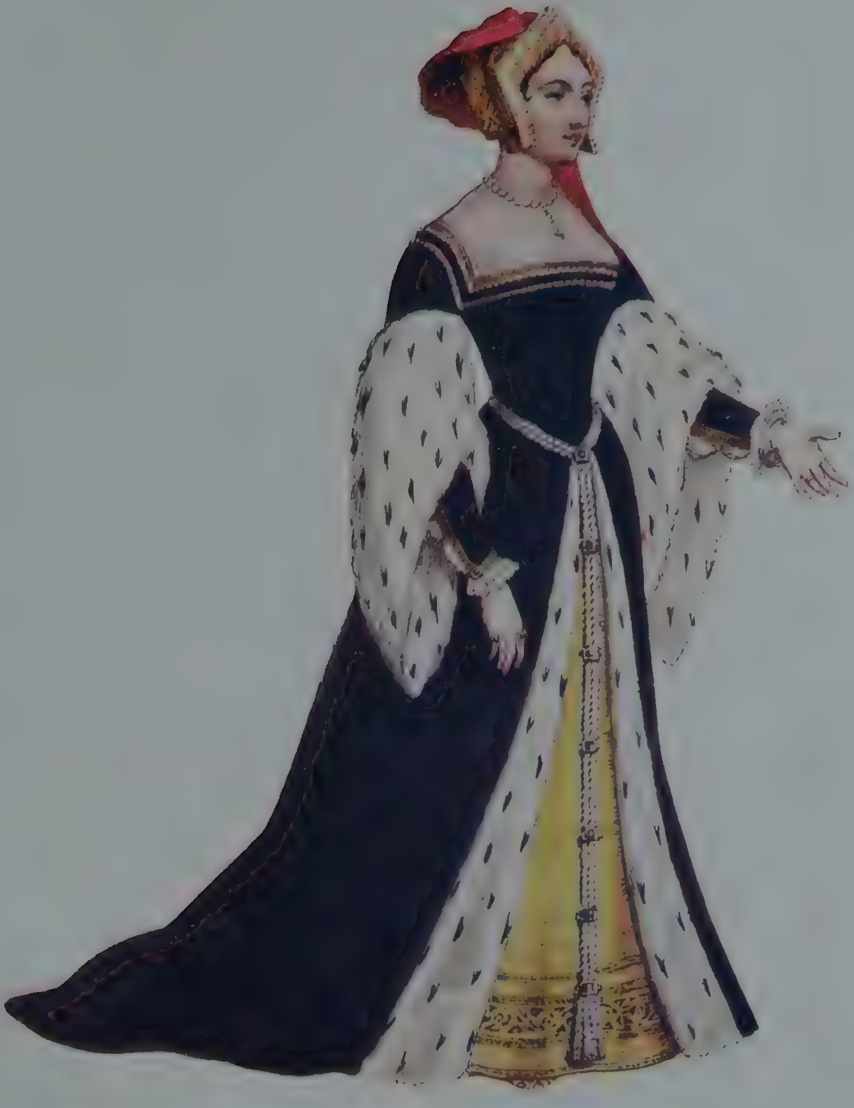


At the time of writing the new season which will, under ordinary circumstances, terminate with the last days of July next year, has only just commenced, and as it is not the practice to begin too well in these matters, there is comparatively little to chronicle. The first sale was held by Messrs. Hodgson on October 7th and three following days, the books realising on the whole good prices. A set of George Meredith's works, the *Edition de Luxe*, published in 32 vols., 1896, half buckram, gilt tops, realised £15 5s., as against £11 10s. for the series in art cloth, obtained twelve months ago in the same rooms. These books were issued by Messrs. Constable, with uncut edges, and should, of course, be preserved in that state. Under the circumstances mentioned £15 5s. was a high price. At this same sale the *Edition de Luxe* of Walter Pater's works, 9 vols., 8vo, 1900-1, brought £6 12s. 6d. (art cloth), which is about right, though last season shows a slightly better record.

Other prices realised at this four days' sale were £11 for G. P. R. James's works, 21 vols., 1844-49; £11 for Jesse's *Historical Memoirs*, the recently issued illustrated edition, in 30 vols., 8vo, 1901; £21 for Propert's *History of Miniature Art*, 1887, 4to; £14 5s. for an imperfect copy of the original edition of *Waverley*, 3 vols., 1814; £12 10s. for W. H. Pyne's *History of the Royal Residences*, 3 vols., 1819, large paper; and £5 15s. for Sir Thomas Malory's *Le Morte D'Arthur*, with an introduction by Professor Rhys and illustrations by Aubrey Beardsley, 3 vols., small 4to, 1893. In connection with this list it may be mentioned that the series of James's works is not often found complete, one or more volumes being nearly always missing. Jesse's *Historical Memoirs* was now sold for the second time by auction, £9 15s. having been realised last season for a similar set. Pyne's *Royal Residences* was not an immaculate copy, a plate being altogether missing, titles misplaced, and list of plates wanting. Propert's *Miniature Art* stood steady all last season at about twenty guineas.

The original edition of Scott's *Waverley* brought no more than £10 10s. in 1888, though the three volumes were uncut; last year £162 was realised under similar conditions. The two sets were not in equally good state, but the comparison is instructive, as it shows the immense increase that has taken place in the value of works of this coveted kind during the last few years. In this connection it may be mentioned that the half titles to *Waverley* are often missing, and no doubt when that is the case the volumes may justly be classed as imperfect. From another point of view, however, they would not necessarily be so, for it seems that the publishers were extremely careless in small matters. The half titles were sometimes bound up and sometimes not, and many a scholastic quibble becomes a crucial question in these days of minute distinctions. The point is whether a book which does not contain everything possessed by its fellows of the same edition, but which was nevertheless issued by the publishers in the form in which we see it, can be regarded as imperfect. That it is not complete from an analytical and comparative point of view is admitted, but is it imperfect *per se?* Is not the incompleteness rather a variation? If it is, the book collectors are face to face with a fresh field of enterprise.

On October 15th and two following days Messrs. Hodgson again disposed of a large number of miscellaneous works. On the whole they were not very important. Thackeray's *Vanity Fair* must however be mentioned. As is well known, this classic novel was published originally in twenty monthly parts (January, 1847, to July, 1848) in yellow wrappers and afterwards in bound form. The illustrations comprise forty full page plates and numerous woodcuts, that on page 336 showing the counterfeit presentment of the worldly and generally speaking good-for-nothing "Marquess of Steyne," a title no



Anna Boleyn, or Anne Bullen, Queen of England. 1533.
(Second wife of Henry VIII.)
Drawn by E. J Parris — (From Willemen's Monu^{ts} Fran^{se}).

doubt derived from Brighton. This portrait was nothing more nor less than a fool's cap, and it fitted the head of a certain nobleman of the period so exactly that he determined not to wear it, and threatened reprisals. So the offending woodcut was withdrawn, and with it the short title *Vanity Fair* in small rustic open-lettered type on the first page. This latter alteration had no connection with the portrait; it seems to have been made simply for the sake of textual uniformity.

There are consequently two distinct issues of Thackeray's famous novel: the first with the rustic letters and the woodcut, and the second without. The parts as originally issued are, of course, the most desirable form in which this book can be got, and they are, moreover, very scarce in themselves. In this respect they rank *mutatis mutandis* with the monthly numbers of the *Pickwick Papers*, themselves most difficult to obtain when in their ideal "state." For all that, £62 10s. will seem rather a large amount to pay for the twenty original parts of *Vanity Fair*. The first issue of the original edition in the publisher's cloth makes about £14 more or less according to condition, and last season a set of the parts, clean enough with the peculiarities mentioned, sold for no more than £46. This sudden advance looks ominous. It makes the ardent bookman grieve to think that prices have not yet attained the repose that marks the caste of Vere de Vere in the matter of books; that he will have to dive still deeper into his pocket if he would be abreast of the times.

A third sale held by the same firm on October 22nd and two following days called a halt in the case of ordinary copies of the Kelmscott Chaucer. No more than £88 was realised as against £94 obtained at Sotheby's in June last. The *Psalmi Penitentiales* from the same press, on vellum, also suffered—£26 as against £29 10s. These Kelmscott books have, however, held their own remarkably well, and from the very circumstances of their production, their artistic quality and interest, to say nothing of the personality of the founder of the press from which they issued, are not at all likely to experience any marked or permanent depreciation in value. These books can never be reproduced in our time, unless it be by some photographic process easy of detection, for the wood-blocks were, after the death of Mr. Morris, sent to the British Museum and accepted with the condition that they should not be printed from till a hundred years had elapsed. The electrotypes were wholly destroyed. The type remains, and is being used now, but the reprints cannot do otherwise than lack the vitality of the originals, for they are devoid of that ornamentation which is their principal charm.

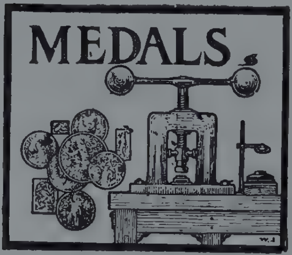
Mrs. Julia Frankau's *Eighteenth Century Colour-Prints*, two hundred copies of which were published in 1900, is very steady at about £18, and the new reprint of the *Arabian Nights*, as translated by Burton, 16 vols., royal 8vo, 1900, cannot be considered dear at £15 10s. Cheaper by far than either of the works named, if a comparison be possible, was the copy of the fourth folio of Shakespeare's works which realised but £24 10s. This book measured 14 ins. by 8½ ins. (a "tall" copy would register about 14¼ ins. by 9¼ ins.), and the portrait, title page and several leaves had been restored. Still the sum paid for it was small, due no doubt to the measurement, though that was not so greatly to the discredit of the book, or rather to that of the person who in the days gone by had cut it down, as one might suppose. This copy of the fourth folio ought to have realised £40. One other book in the first day's sale remains to be noticed. It was described as the work of Sir Edward Burne-Jones, consisting of ninety-one photogravures directly reproduced from original paintings. This atlas folio was issued to subscribers at a hundred guineas, and limited to two hundred copies. The amount realised on this occasion was £30.

The second day's sale, October 23rd, comprised Juliana Berners' well-known *Gentleman's Academie*, published in 1595, small 4to, which realised £13 15s. This is a reprint of the *Book of St. Alban's*, with re-arrangements and alterations by Gervase Markham, that voluminous author who seems to have had his finger in pies innumerable. The original Edinburgh edition of Burns' *Poems, chiefly in the Scottish Dialect*, 1787, brought £16. It was in the original boards, uncut, with paper label, and in that condition is very scarce. Shakespeare's Second Folio, 1632, printed by Thomas Cotes for Richard Hawkins, was sold for £65. This copy measured 13 ins. by 8¾ ins.; a few pages were stained, and the leaf of verses, title, and the first three as well as the last leaf were defective.

The most interesting "lot" in the sale consisted of three poems, two of which were in the neat and small autograph of Charles Lamb, and signed by him. These were addressed to "Catherine Orkney" and to "Edith Southey" respectively, while the third poem, also in the autograph of Lamb, was a transcript of two verses of "The Fly." All three were written on a single quarto sheet of paper, and as befits an author of great repute who does not care what publishers and editors think about the practice, on both sides of the same. The sheet realised £74, more one would think, for the sake of associations than for the merit of the several compositions. The verses to Catherine Orkney commence thus:—

> "Canadia! boast no more the toils
> Of hunters for the furry spoils:
> Your whitest ermines are but foils
> To brighter Catherine Orkney."

It is obvious that Lamb or any other poet might have proceeded in this strain for a long time.



At Messrs. Glendining's, on the 28th inst., several high prices were made. A Victoria Cross awarded to a private in the 1st Madras Fusiliers (102nd Regt.) for gallantry in saving a gun from falling into the hands of the mutineers at Lucknow, September 26th, 1857, aroused keen competition, and was secured for £53.

£9 was given for a medal for Naval General Service, with bar for boat service, 29th August, 1800; and for another with bars for Trafalgar, Java, and Navarino, £7 10s. was given. A midshipman's medal, with bar for Copenhagen, 1801—rare as an officer's medal—made £8.

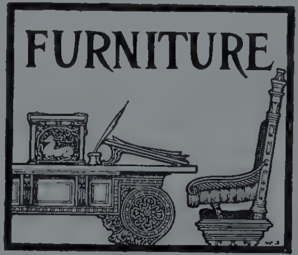
Two or three Indian medals made good prices. One with bars for Poona and Ava, awarded to a private, 38th Foot, in brilliant condition, made £23; and two others with single bars for Maheidpoor and Jellalabad made £12 10s. and £13 10s. respectively. £11 10s. was given for a Candahar medal, 1842.

Among medals for Military General Service may be mentioned: Peninsula medal with thirteen bars, £30; another with seven bars, £9 5s.; and one with six bars, £7. A medal with bars for Albuhera, Vittoria, Orthes and Toulouse, and the Waterloo medal, both awarded to a sergt.-major, 13th Regt., in mint state, with original riband, made £12; and the same price was given for a medal with single bar for Fort Detroit. £15 was realized for a medal with bar for Ciudad Rodrigo, and £13 10s. for one with bar for Fuentes d' Onor.

Several groups made good prices. An unique Peninsula medal with nine bars, including those for Sahagun and Benevante, and the Waterloo medal, both in fine condition, made £22, and £20 was given for a similar pair, the Peninsula medal, however, having only the bars for Sahagun, Vittoria and Toulouse. The only other group of note was one consisting of the Afghanistan medal with one bar, the Indian G. S. medal with bar for Burma, 1885-7, and the silver Jubilee medal, all awarded to a colonel, Liverpool Regt., which realized £12.

£7 10s. was given for a large gold medal to commemorate the century of the Conquest of Trinidad by the British, 1797, and an antique gold enamelled badge of a Baronet of Nova Scotia, 1629, made a pound less. A gold medal of the Oozel Galley Volunteers (Ireland) made £10, and an engraved medal of the Lochaber Volunteers, 1799, for skill at arms realised the same price. Ten guineas was given for an old Irish medal of the Lisluney Volunteers, 1780, and £12 was made for an oval engraved medal, 21st Royal North British Fusiliers, 1817. For a medal for merit, awarded to a private in the Cardiff Volunteers, 1804, £16 5s. was given.

Messrs. Glendining at their coin sale on the 27th of October sold a Commonwealth pattern half-crown, 1651, for 10 guineas. The Cholmley specimen made £5 5s. more. A Cromwell crown, dated 1658, made £3, and a crown of William III., 1696, made the same price. The only other coin of interest was an Anne farthing, dated 1713, which made £2 4s.



The prices realised for furniture during the last month were of very small importance, and with about two exceptions no piece made three figures. A Louis Quinze rosewood commode with brass mounts and red marble top was sold by Messrs. Arthur Jones & Son, Dublin, on the 16th, for £120, and a writing table of the same period, measuring 70 ins. by 34 ins., made £105 at the same sale.

Messrs. Jones also sold at this sale a Hepplewhite secretaire of satinwood, £50 8s., and an inlaid satinwood dressing table, with curved front and drawer, made £33.

Messrs. Foster sold on the 1st two writing tables: one of the Louis XVI. period, mounted with ormolu and on cluster pillar supports, made £49, and the other, a Louis XIV. shaped walnut table on cabriole legs, fitted with three drawers, realised £56 14s. Twelve Chippendale chairs, with vase and shield backs, were sold by Messrs. Derome, of Kendal, on the 7th inst., for £50 8s., and the same auctioneers sold six Chippendale chairs, with square backs and wheat ear ornamentation, for £34 13s.

A Louis Quinze hall clock of king-wood, with ormolu mounts and brass dial, made £60 at Messrs. Jones's sale, and Messrs. Chesterton sold an eight-day clock, striking the quarter hours and playing eight airs, in ebony case with ormolu mounts, made by Barraud & Lunds, for £42.

The only other pieces worth noting are a three-fold screen of oak carved and inlaid parquetry, dated 1648, 6 ft. 6 ins. high, which made £35 14s. at Messrs. Foster's, and two wardrobes sold by Mr. Milne, of Aberdeen, on the 6th, fitted with trays and drawers, which went for £43.

A PAIR of Crown Derby wine coolers, painted in flowers, and with vine stalk handles, were sold by Messrs. Jones, of Dublin, on the 16th inst. for £35 14s., and a Chelsea egg-holder, in the form of a goose, 13 ins. high and 15 ins. long, made £24 3s. at the same sale. Messrs. Phillips, Son & Neale sold on the 8th inst. a Worcester mug, painted in flowers, on a green ground, 6 ins. high, for £31; and a Lowestoft bowl, painted in flowers, and with the interior painted with a hunting scene, 21 ins. high, made £29 8s. at Messrs. Foster's on the 1st inst.

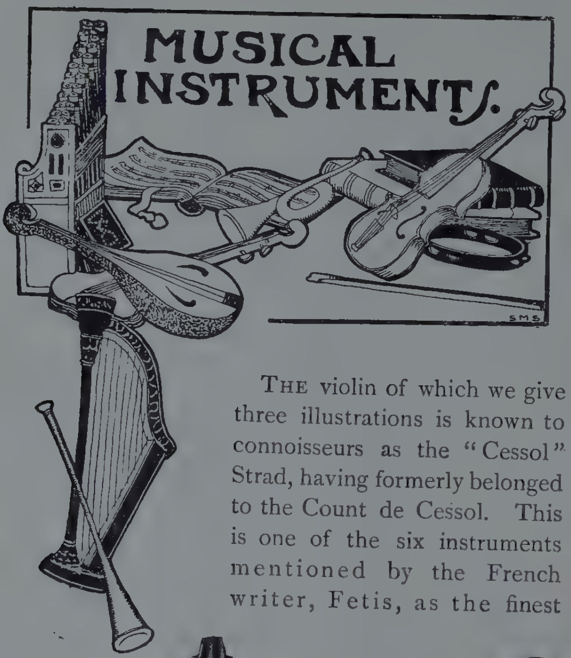
THE feature of the stamp auctions of October was the sale by Messrs. Ventom, Bull & Cooper on the 23rd of a very fine collection of Asiatic stamps, made by Mr. F. W. Oswald, of Amsterdam. The most notable lots were those of Afghanistan, Portuguese Indies, and Shanghai. Numbers of grand rarities went for a mere song. It was a harvesting time for the specialist who knew what to buy of these difficult and somewhat unpopular countries. Stamps in particular that have no catalogue quotation fetched between £3 and £5, though they were worth nearer £20. Nevertheless, some long prices were realised. Among the more notable lots were the 1 real slate blue of the first issue of the Philippines with the error "CORROS" for "correos," which fetched £10. In Afghans the 6 shahi purple, unused, of 1289, made £4 5s., and the 1 rupee, unused, of the same issue, £4 10s., the sunar, black, unused, of 1293, £4 6s., the black set of 1294, £5. In Ceylons the 4d. rose, imperf., used, brought £13, the 2s. blue, imperf., used, £5 10s., and the 8d. yellow brown, watermark star, used, £4.

Amongst a very fine lot of Indian Native States, Jhind Service stamp, ½ and 2 annas, in black, on 1 anna, all unused and surcharged "JEIND STATE," made £6; but a collection of Cashmere of the circular issues, described as "a fine and valuable lot," of 39 stamps, brought only £1 16s. In Portuguese Indies the 200 reis yellow, unused, of 1876 "service," with V barred, brought £4; and the 300 reis, violet, unused, of the same series, £4 12s.

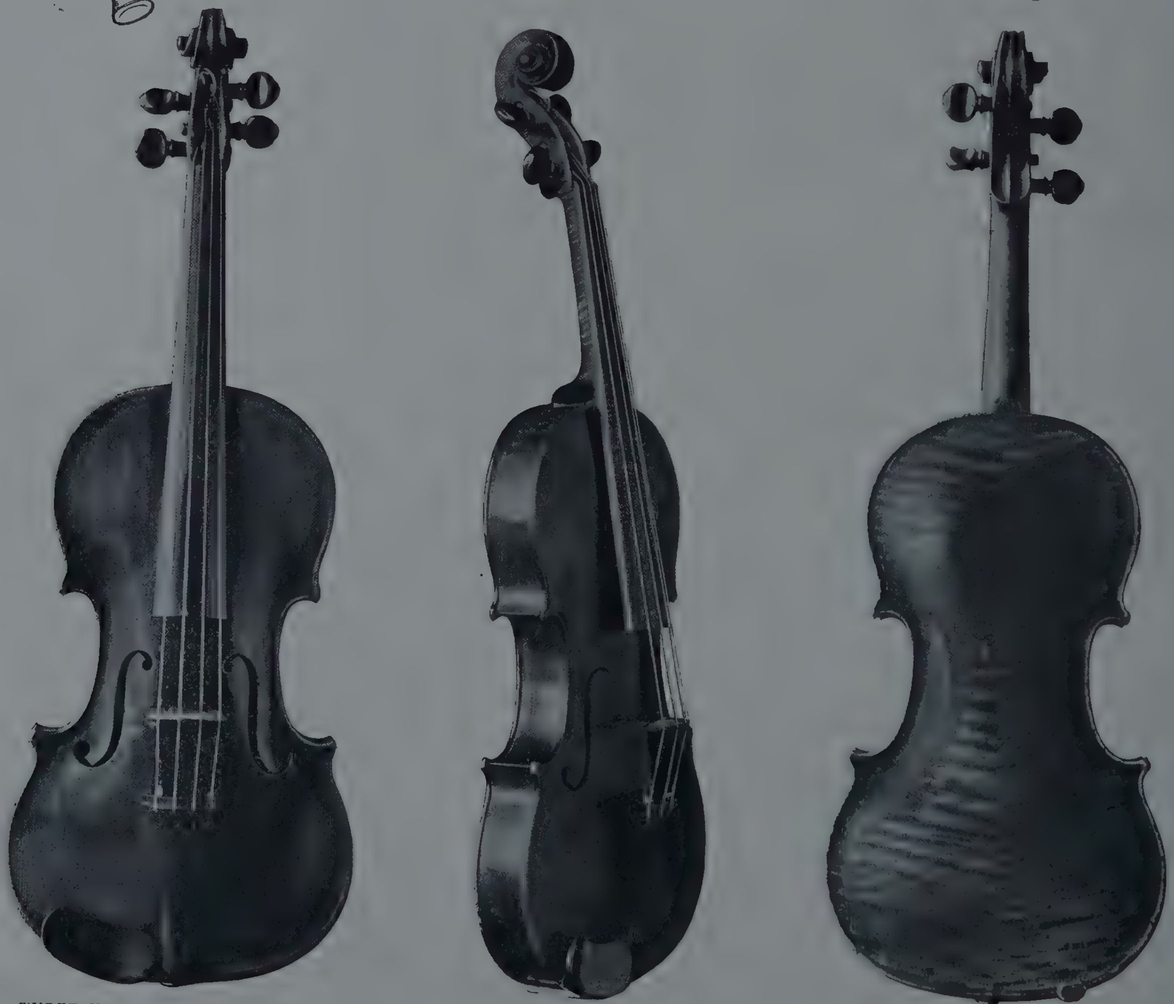
In Shanghais there were many bargains, the 5 stamps of the first issue, unused, with value in singular, brought only £2 14s., the 1 cand on 16 cands of 1873, unused, £4 15s., 3 cands on 16 cents., green, unused, £4 15s., 1 cand on 9 cands of 1877, used, £3, 1 cand on 12 cands of the same year, £7. The 9 stamps of the first issue of Straits Settlements, unused, but without gum, brought £6.

In Messrs. Puttick & Simpson's sales there were no very remarkable lots, but some prices obtained for the well-known series of British East African on the Company's stamps indicate a stiffening of prices. The 2d. red, used, catalogued at £2 15s., made £2 4s.; the 4½ anna, purple, used, catalogued at £1 10s., made £1 2s.; the 2 rupees, red, used, catalogued at £4, made £3; and the 5 rupees, olive-green, catalogued at £3 5s., made £2 15s.

Messrs. Plumridge & Co., in their sale of the 14th October, disposed of a grand unused block of 35 of the 2d. deep blue, without lines, of Great Britain for £57 10s., and a copy of the Report of the Select Committee of the House of Lords appointed to inquire into the receipts and charges of the Post Office, dated 1847, containing four 1d. blacks, 2d. blue without lines, a pair of two singles, 1d. red, imperf., 8 stamps in all, unused, for £22.



The violin of which we give three illustrations is known to connoisseurs as the "Cessol" Strad, having formerly belonged to the Count de Cessol. This is one of the six instruments mentioned by the French writer, Fetis, as the finest known. The date of this violin is 1716, Stradivarius being then seventy-two years of age. The instruments of this and the succeeding period lack the refined delicacy of workmanship of the earlier period, but are slightly larger in size, and generally of a more robust appearance; and on account of their superior breadth and power of tone are equal to the requirements of the largest concert hall. The Cessol Strad is in perfect preservation, being entirely free from cracks and repairs It is of flat construction, with the back in two pieces, and the wood both of the back and belly is of the choicest quality, and of the most handsome description. The tone of this violin is superb, and possesses to the fullest extent the three characteristics of the best instruments of Stradivarius—power, purity, and pathos. The varnish is of a reddish-brown colour, with a slight tinge of purple, and is more or less broken up on the back. It is the opinion of some connoisseurs that Stradivarius broke up the varnish

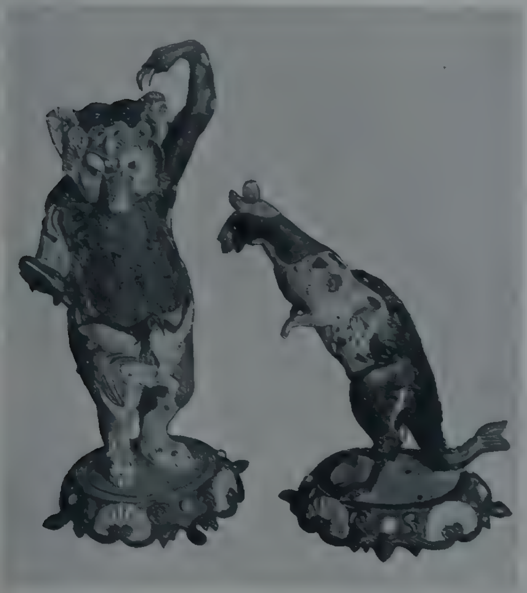


THREE VIEWS OF THE "CESSOL" STRAD

on the back of some of his finest violins in order to add to their picturesque appearance, and that it has this effect is unquestionable. This magnificent instrument is the best violin in the collection of **W. Croall, Esq., of Edinburgh.**

Clay Models from the late King of Oude's Collection

THESE fantastic specimens of the modeller's art are among the finest I have ever seen. Fashioned from clay, the detail of the workmanship and colouring is exquisite throughout. Age and author are alike unknown. The style of the figures themselves is undoubtedly Indian, while that of the pedestals resembles Italian, though this latter feature may be accounted for by the introduction of the early Grecian art, which was the parent of the Italian school, into India. They are generally attributed to an unknown half-caste Italian sculptor, a resident at the court of the late King of Oude, the world-renowned art patron and collector. They found their way to this country after the breaking up of that potentate's magnificent collection which followed his decease. The nose of the kangaroo is formed of a "flying fish," the wings representing the ears. Head and neck a magpie goose. The front paws natural, all round the back, sides, and abdomen, are a pack of hounds in the act of attack. The hind legs "squirrels" apparently swallowing a snake, which is in turn devouring some unrecognizable bird that acts as toes. A crocodile with a fish's tail is represented as devouring the entire conglomeration of animals. The same design is partially carried out on the "Bear." The arms represent a lizard swallowing an octopus. The other figures chiefly represent monkeys and birds. With the exception of the fore-legs of the kangaroo, there is not a single spot on either figure that is not composed of some beast, bird, or fish.



INDIAN CLAY MODELS

The Art of Walter Crane

THE beautiful new volume on *The Art of Walter Crane*, by P. G. Konody (George Bell & Sons: £3 3s. net), with its wealth of photogravures, coloured plates and reproductions of paintings, book illustrations, designs for wall papers and other decorative work, will no doubt take rank as a classic amongst art monographs, for its author with rare skill has avoided the many pitfalls besetting the footsteps of the critic of a living artist. Mr. Konody passes in exhaustive review the whole of the life of his subject, and defines with true acumen the characteristics of his work as a designer, a decorator, a book illustrator, and a painter. He points out how direct and widespread has been the influence of the "Master of line," the beloved "Academician of the Nursery," not only in England, but on the Continent, declaring that he has done more than "any other living British artist to raise the public taste to a higher level and to infuse beauty into every condition of life." His enthusiasm does not, however, blind him to the fact that even Walter Crane has his faults, and shares the limitations from which even genius is never wholly exempt.

The reformer of decorative art, the beautifier of home life, is a socialist, and in spite of the worldly success which has from the first attended him, he has never faltered in his belief that art is not meant to be the privilege of the few, but the right of the many. His aim has ever been to bring his own beautiful creations within reach of the million, and that ambition he has triumphantly realized. Had he been content with this, his socialism would have been an added factor of his power for good, but unfortunately he has sometimes endeavoured to inculcate its principles in his work, a mistake resulting in a distinct loss of simplicity and poetry of expression. Neither this nor a certain carelessness of drawing and proportion in his later work—the result of dispensing with models—can, however, invalidate the claim of Walter Crane to rank amongst the immortals. He has the true poet's insight into child nature, the poet's power of retaining his belief in the ideal in spite of all the disillusions of maturity, and his children's books will be a joy for ever, not only to the little ones for whom they are primarily intended, but also to all who are able to appreciate the beauty, the humour and the pathos with which they are instinct.

MADONNA AND CHILD
BY ALESSIO BALDOVINETTI (G. BELL AND SONS)

Mr. Bernhard Berenson's New Book

A CAREFUL examination of *The Study and Criticism of Italian Art*, by B. Berenson,* leaves the student full of regret that the section headed "Rudiments of Connoisseurship," which was to have formed the first part of a book on *Methods of Constructive Art Criticism*, has remained a section only. It is the one essay in the volume which has not appeared before, and its place should surely have been at the beginning, not the end, of a volume devoted to the sifting of evidence as to the authorship of paintings. Mr. Berenson is undoubtedly right when he says that such a work as he contemplated is still much needed; but surely he goes too far when he blames the critics of his *Lorenzo Lotto* for not discovering that he meant that book to be a lesson in method. If this be true, the lesson was singularly unattractive, for of all his publications the *Lotto* is perhaps the least interesting to the general public he is so anxious to instruct.

In the nucleus of a work which may possibly yet see the light, Mr. Berenson gives many most useful hints as to the best mode of dealing with contemporary documents and tradition; but it is with regard to the right way to examine the works of art themselves that his suggestions are most valuable. Contemporary documents may be misleading; tradition is rarely fully trustworthy; whilst the works themselves, if rightly interpreted, cannot deceive. The true connoisseur, that is to say, one who recognises instinctively the characteristics which distinguish the work of one man from that of another, is born, not made; but even, as every artist must learn to draw, so must every connoisseur pass through a certain apprenticeship before he can come to his full strength. He must learn to distinguish between the expression, which is the reflection of the artist's own idiosyncrasies, and that which properly belongs to his subjects. He must be able to differentiate the true from the conventional or ideal treatment of such physiological details as the eye, the ear, or the hand. In a word, if he would form a true judgment, he must allow absolutely nothing, however apparently trivial, to escape his observation. It seems a pity that there are no illustrations supplementing the lucid expositions of this excellent *resumé* of the ethics of scientific connoisseurship; but the volume contains many very beautiful reproductions of typical works, amongst which will be specially noted the *Madonna and Child* of Piero della Francesca, and the series of paintings by Alessio Baldovinetti, to whom Mr. Berenson ascribes the new *Madonna* of the Louvre, long associated with the name of Piero della Francesca.

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* London: G. Bell & Sons, 1902.

Book Notes

TIME was when the book collector was considered incomplete unless he evinced a felonious affection for the books of his friends. It is to be regretted that the good folk of the Bodleian Tercentenary omitted this from the list of virtues they ascribed to Nicholas Bodley. Bodley buying books and Bodley filching them are equally interesting, however disreputable the latter practice may have grown.

Mr. Carnegie should certainly include the Bodleian in his benefactions. For, as transpired at the Conference, it has but one-third the income of the Manchester Public Libraries, about one-eighth that of the British Museum. The staff is undermanned. Many thousands of volumes are not properly catalogued, many thousands more not catalogued at all. What further finds are in store, who shall say? It was only the other day that a lady reader identified a manuscript book of devotions as the actual one lost by Queen Margaret of Scotland whilst fording a stream and recovered by a miracle. Even the traces of its immersion had survived. The book, however, was a new acquisition and, strange to say, had been passed by the librarian without identification.

The best Bodleian story is probably that of the vellum copy of the Füst and Schœffer Vulgate of 1462, bought for fifty shillings in 1750. Incidentally, it may be remarked that at the present time £1,000 would be a poor price. This Bodleian copy was imperfect, part towards the end was in contemporary MS., and the MS. terminated before it should. In 1818 the Canonici collection came from Venice. And in a box of fragments fourteen of the missing leaves were discovered! Four leaves are still wanting. Who can say after this happening that the four will not yet come from some corner of the earth?

The Bodleian is more exclusive than the British Museum. Readers are admitted to the privileges of the museum with perhaps too little discrimination. But the authorities of the national library err at least on the right side, the Bodleian on the wrong. There is too much discrimination, too much officialism of an irritating and exacting kind. The tendency is to over-rate a dead scholarship at the expense of a living one. But then Oxford has always been "the home of lost causes."

This inflexibility, however, has its compensations. When Charles the First sent a royal order "to deliver unto the bearer hereof, for the present use of His Majesty, a book entitled, *Histoire universelle du Sieur D'Aubigné*," the same order being endorsed by Vice-Chancellor Fell, the librarian, Rous, declined to do anything of the kind. The statutes forbade it. This was a smack in the face for a king by divine right. The records add, according to Dr. Macray, that the king having himself read the statutes, "would not have the booke." King Charles' feelings would no doubt be soothed by this diplomatic way of putting it. Cromwell met, and took in good part, a similar rebuff some nine years later.

Though the Bodleian is entitled, under the Copyright Act, to a copy of every published work, former librarians took it upon themselves to determine which books were and which were not suitable for inclusion in the library. With the result that Mrs. Opie's *Simple Tales*, Miss Edgeworth's *Parents' Assistant*, Hannah More's *Sacred Dramas*, and an edition of *Ossian* were excluded. The returns of rejection for Cambridge about the same time included Byron's *Siege of Corinth*, Leigh Hunt's *Story of Rimini*, Wordsworth's *Thanksgiving Ode*, Thomas Love Peacock's *Headlong Hall*, and *The Antiquary!* The Bodleian rejects nothing now.

Backscratching is no longer in vogue in polite society, and the backscratchers of ivory and whalebone, which were in use as lately as the days of our great grandmothers, are accordingly collected. The demand exceeded the supply, but Houndsditch has risen to the occasion. Spurious backscratchers can be bought wholesale, I am credibly informed, at fifteen shillings the dozen. They are sold at ten and sixpence to fifteen shillings apiece. They are said to be the handiwork of our new allies, the Japs, whose promptness and cleverness in fabricating anything and everything in the way of the antique is quite marvellous.

Immense numbers of reproductions of colour-prints are exposed for sale in the windows of London printsellers. There can be no objection, of course, always provided that the purchaser is informed that they are reproductions. Some of them are excellent, and failing the originals, the price of which is quite prohibitive to persons of slender means, they are the next best thing. I believe it is the exception rather than the rule for a printseller to mislead a customer as to a reproduction. The more reason why exception must be taken to a recent exhibition at a printseller's in a western town. It was a large window filled from end to end with obvious reproductions, from Alken, Pollard, and so forth, a hundred or more of them. And as centrepiece was this announcement: "Fine Old Sportings." What is a Sporting, by the way. Perhaps but few people are aware, in this connection, that old books of hand-made paper, with a dated water-mark, fetch a good price. Old unused scrap-books and other books of the kind, of a sufficient size, are eagerly bought up. Their use is sufficiently obvious, though, of course, a large number of reproductions are printed on machine-made paper. The fact is interesting, however, as showing to what lengths the art of print forgery is carried.

The Philatelic Society of London

The winter programme of the Philatelic Society of London was opened by a meeting at the town residence of the vice-president, the Earl of Crawford, when many members enjoyed the freedom of inspecting all or any of the grand collections already gathered together by his lordship in his few years of devotion to his new hobby. The superb collections of the old Italian States were greatly admired with their full sheets and page after page of rarities on the original envelopes.

Subsequent meetings of the Society will include papers on the Stamps of Seychelles, the Identification of the Early Printings of the Transvaal, the Issues of Columbia, the "New Collector and what can we do for him," Early Issues of New Zealand, the Stamps of Roumania, St. Vincent, Bolivia, New South Wales, Sicily, Western Australia, etc.

The Society's Exhibition of African Stamps will be held at the Society's Rooms, Effingham House, Arundel Street, W.C., from December 4th-13th, between the hours of 11 a.m. and 6 p.m.

"Sale Prices"

Attention is drawn to the forthcoming Number of Sale Prices, which will contain several new features, among which may be mentioned an interview with Mr. C. J. Phillips, the well-known stamp specialist, illustrations of the principal objects sold during the month, and reduced reproductions of the principal engravings published during October. As pages are now devoted to the advertisement of books, engravings, and stamps for sale, exchange or wanted, Sale Prices should prove of the utmost value to those who wish to complete or dispose of their collections. With the first number of the new volume, published on the 30th of December, the price of Sale Prices will be raised to one shilling nett.

The Guild of Handicraft

The exhibition, held at the Woodbury Gallery, of work executed by the Guild of Handicraft since their removal from Essex House in the East End of London to the picturesque village of Campden, does much to prove what excellence of workmanship in every branch of applied art can be obtained by the co-operative system under the leadership of an intelligent artist and reformer like Mr. C. R. Ashbee, whose influence is to be felt in every single piece, though the identity and individuality of all the different workers are not suppressed, as is so often the case with "co-operative" associations.

Particularly noteworthy are the efforts of the Guild to raise the jeweller's and metal worker's art above the level of commercialism, to which it had sunk at a time when the value of the material employed was considered of far greater importance than beauty of design and workmanship. The rings and necklets and pendants shown at the Woodbury Gallery are conceived entirely in the spirit of the *cinquecento*, though the designs are entirely original. In enamelling, too, the members of the Guild have achieved remarkable successes. As regards the furniture the rigid simplicity of line is counteracted by the beauty of the rare woods used for the inlay. Not the least remarkable productions are the books turned out by the Guild of Handicraft Press, which must rank among the most tasteful works of modern times.

"THE CONNOISSEUR" SERIES OF HISTORICAL COSTUME

ORIGINAL STUDIES BY E. T. PARRIS

Historical Painter to the Queen

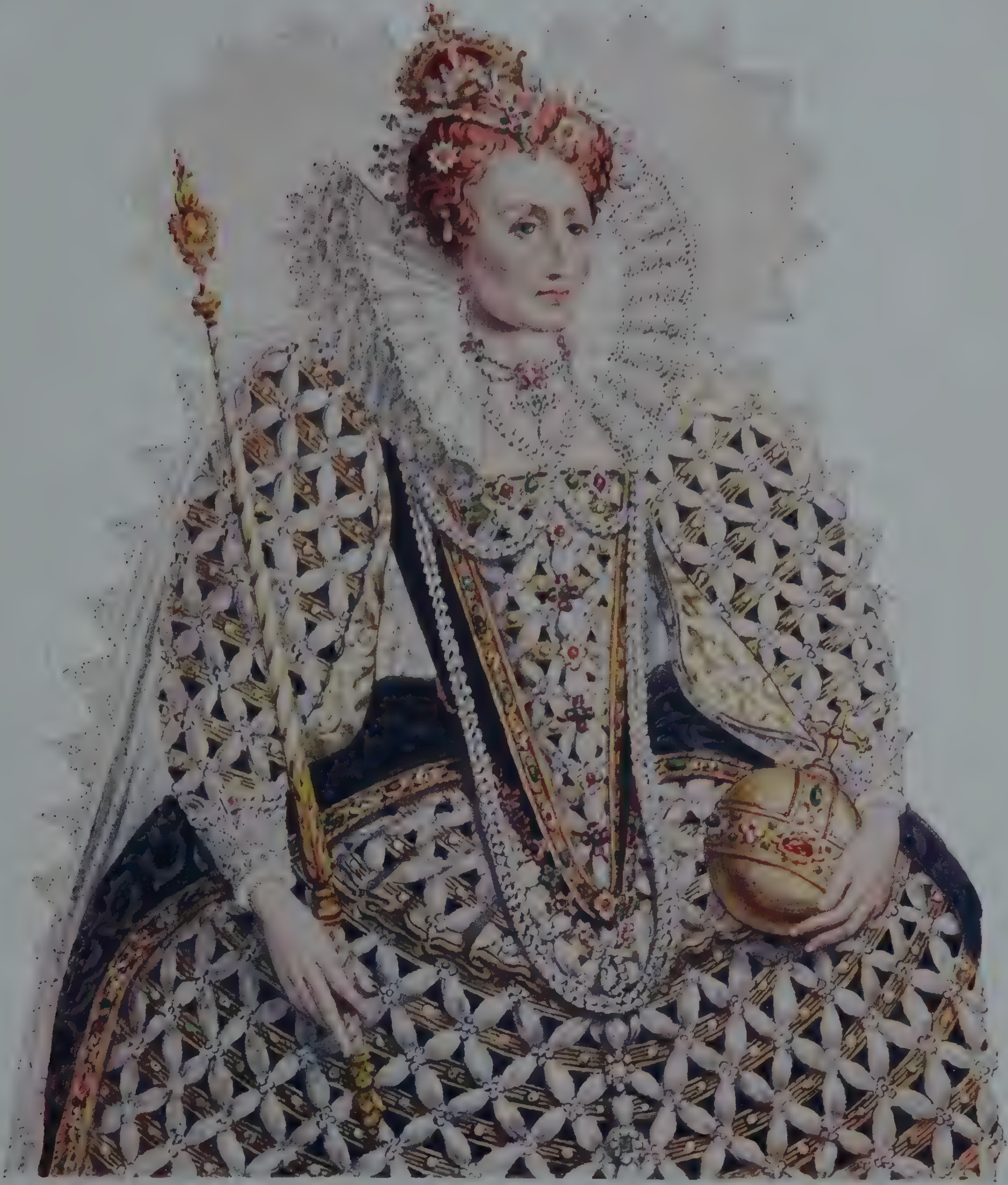
1536.

Anna Boleyn, or Anne Bullen, Queen of England, Second Wife of Henry VIII.

From the original drawing by E. T. Parris, founded upon studies from Willemin's *Monuments Français*. With the artist's historical notes, prepared for his carefully compiled manuscript, *History of Female Costume*.

Anna Boleyn, or Anne Bullen, was the daughter of Sir Thomas Bullen. Married to the King, January 25th, 1533, after Henry VIII. had divorced Catherine of Arragon with this intention. Anna Bullen had one child by the King, born September 7th, 1533, named Elizabeth, afterwards Queen of England.

On the 19th May, 1536, the King caused her to be executed, to make way for another wife, Jane Seymour.



Elizabeth, Queen of England, in the dress in which she went to return thanks for the Defeat of the Spanish Armada, 1588.
The Drawing by E. T. Parris, from the rare print by Crispin de Passe after Isaac Oliver

Anne Bullen was born 1507, executed 1536, aged twenty-nine. The axe used by her executioner, the hangman from Calais, is now shown in Queen Elizabeth's Armoury in the Tower of London. It was afterwards used, under Elizabeth, for the execution of her favourite, the Earl of Essex.

In *The Mansions of England*, by Joseph Nash, are some interesting and picturesque views of Hever Castle, Kent, the mansion often visited by Henry VIII. when courting the object of his devotions. The beautiful portrait of Anne Bullen is still preserved there with the greatest care. After her execution the King seized on the estate of the Bullen's for his own benefit, and subsequently transferred it for the use of Anne of Cleves, another of his wives. There are many portraits of the handsome Anne Bullen, that best esteemed by Hans Holbein, one in the possession of the Earl of Warwick.

In all her likenesses the costume is very similar, the style of dress resembling the opulent sumptuary features of the Court of the French King, Francis I., with the rich Tudor cap and net so generally worn, and characterising the reigns of Henry VII. and his successor. We see the same in portraits of the Princesses Mary and Elizabeth, when young, in the similar distinctive Tudor head-gear, of smaller dimensions, and carried out in slighter materials, as worn by the unfortunate Mary Stuart.

In most of the costume-portraits of Anne Bullen the robe is black, of the richest brocade, worn over an under-dress of cloth of gold, the dress cut square over the bosom, where a light diaphanous gauze is introduced; but Anne had evidently no fancy for the constraining ruff round the throat, as awkward and ungainly. The same elegant taste dominated her apparel generally; the dress is extended in dignified lines by a train; but in no version of her becoming costume can be noted the ridiculously unbecoming "Fardingale, or monstrous extended petticoat in the hips," nor the interminable and immovable stomacher, as became the fashion in England and upon the Continent for so many years subsequently. All these observations proving that the fascinating Anne had the good taste to adhere to a style of dress admirably adapted to set off her great personal charms to advantage, and avoiding the grotesque caprices of current extravagances.

1588.

Elizabeth, Queen of England. A study from authentic sources by E. T. Parris.

Note from the artist's manuscript for his *History of Female Costume.*

From the rare print in the British Museum by Crispin de Passe, after a drawing by Isaac Oliver. In the superb dress in which she went to return thanks for that "most sovereign mercy" the defeat and destruction of the Spanish Armada, 1588 (the year after she had consented to the beheading of her cousin, Mary Queen of Scots). On comparing the costume of the two Queens it will be evident that the stiff over-charged dress of Elizabeth is *not* an improvement in royal taste over that worn by Mary at the French Court, as represented in the painting (reproduced in *facsimile* in "The Connoisseur Costume Series") of the youthful Mary Stuart, executed twenty-five years anterior to the likeness of Elizabeth by I. Oliver. It is stated that Queen Elizabeth became so dissatisfied with the likenesses taken of her that orders were issued that "any others but the one she 'licensed' should not be 'dispersed.'" It is a moot question which particular likeness is thus authoritatively indicated; we meet with a statement that the lace on the ruff, when she sat for her "licensed portrait" was "from the needle of Mary Stuart, and sent by her as a present to Queen Elizabeth."

At Hampton Court Palace there are two portraits of the Princess Elizabeth when young, painted by Holbein; another by Lucas de Heere; also one by Zucchero in "a masking habit"; and one by Mark Gerrard, supposed to be the last for which she sat.

Elizabeth, daughter of Henry VIII. and Anne Bullen, was born at Greenwich, September 7th, 1533; crowned at Westminster, June 15th, 1559, aged twenty-six; visited Robert Dudley, Earl of Leicester, at Kenilworth Castle, July 9th, 1575, aged forty-two; ordered the execution of Robert Devereaux, Earl of Essex, February 25th, 1601, who suffered by the same axe used for beheading her mother, Anne Bullen. Queen Elizabeth died at Richmond, March 24th, 1603, aged seventy years. Above 3,000 different habits were found in her wardrobe at her death; she never gave any away.

Ruffs in this reign had expanded to monstrous dimensions, and were, by a sumptuary edict, ordered to be cut down if they exceeded a yard in depth. A pair of black silk stockings were presented to the Queen, who, it is recorded, was so pleased with the novelty, she wore them until completely frayed out, and never wore cloth ones subsequently, always continuing to use silken hose.

The Dickens Misprint

Messrs. Chapman & Hall write to us as follows:

"Our attention has been called to an article in the current number of your paper referring to a misprint in *Great Expectations*, the writer of which takes occasion to express himself with rather unnecessary discourtesy towards our firm. Perhaps you will allow us a few words of explanation. In the last year of his life Charles Dickens very carefully corrected the text of the whole of his works for the edition which has long been known as the 'Charles Dickens Edition.' To this edition he contributed the running headlines describing the contents of each page, which are still used in our 'Charles Dickens Edition,' our 'Half-Crown Edition,' and our 'Shilling Edition.' This text has always very naturally been taken as the standard text for Dickens's works, being the very last to pass his hand. In this volume the phrase to which the article in your current number alludes does, curiously enough, read 'flowing air,' and this reading has (as your correspondent says) been perpetuated in a good many of our editions. The mistake, however, was discovered some while ago, and is corrected in our 'Gadshill Edition' and our 'Authentic Edition.' The 'Biographical Edition,' now in course of publication, will also read 'flowing hair.' Your correspondent is therefore quite incorrect in implying that this mistake has never been corrected, and we trust you will do us the justice of giving this letter a prominence equal to that which you have bestowed upon his comments upon the misprint."

We append the answer sent to us by Mr. Wilfred Hargrave, our contributor:

"Will you permit me to add a few lines by way of postscript? Messrs. Chapman & Hall make the statement that the word *hair* was correctly given, in place of *air*, in the 'Gadshill' and 'Authentic' editions of *Great Expectations*. So far as I can discover, these are the only two editions out of all those they have published during the last thirty years in which the word was so given. For some remarkable reason they omit to add the very curious fact that they have since brought out two editions—one on India paper and another priced at sixpence—in which the old error, *air*, is repeated! Really, I think my protest was not altogether uncalled for, and The Connoisseur may claim the credit of having at last killed this particular misprint."

Mrs. Mary Robinson painted by George Romney engraved by J. R. Smith and an original portrait study (unpublished) by John Downman, A.R.A.

It has been veraciously related that the universally fascinating Mary Robinson monopolised the suffrages of all the famous and gifted painters of her brief and brilliantly meteoric-like career. "The British Sappho," as the lady was happily christened, did a great deal for art; was herself a phenomenally versatile artist, and during the days of her paramount ascendancy was universally sought as a bewitching model, who, in return, was able to inspire the genius of those artists to whom she sat.

George Romney, himself notoriously under the Circe-like spells of Emma Hart, later the famous Lady Hamilton, finding fresh inspiration—apart from "the divine lady" he was always painting, writing to, or otherwise adoring (from a strictly artistic-adulation point of view),—and that admirable delineator of ephemeral charms and feminine blandishments grew re-inspired in the presence of the "Sappho" of his convictions; and in his pictures of Mrs. Robinson has displayed the full genius of his entrancingly beautiful art. It would seem, from the records of the time, that all the dazzling personages of that era were pleased to be bracketed with the illustrious heroes and heroines of "the ancients." Romney was compared with Apelles; and was spoken to Reynolds, as "Cumberland's Corregio"; and as the brethren of St. Luke's were setting up their easels to immortalise "the British Sappho," it will be quite evident that where such classic inspiration was to be sought George Romney, the most imaginative and readily impressible of men of genius, would be found foremost amongst the hosts of adulators. The success of this combination survive to all time in the winsome version of Mrs. Mary Robinson, reproduced in the present number of The Connoisseur.

A word as to the engravings. Apart from the painting itself, which is fairly familiar, J. R. Smith's masterly mezzotint has consistently enjoyed popular favour, and shares the convincing estimation of "high figures" with the no less seductive attractions of Reynolds's Emma Hart as "a Bacchante," as rendered by the same gifted hand. G. Romney's *Mrs. Robinson* has been copied over and over again, and of J. R. Smith's mezzotint there are numerous copies, with the later dubious compliment of various continental reproductions, piracies, and forgeries of recent date; but the value of the original engraving mounts steadily upwards, the last proof, sold at the close of the past season, bringing an approximate to 200 guineas.

Another version of the same fascinating syren is offered in the present Number, the spiritedly-touched sketch by John Downman, A.R.A., a characteristic drawing, now for the first time introduced to the public. This example, which is *spirituelle* and graceful beyond even the average of Downman's captivating art, falls into its place between the miniature picture of *Mrs. Robinson*, by George Engleheart, miniature painter to the king, to appear in the fuller consideration of Mrs. Robinson's portraits in next month's Connoisseur, and the miniature in oils, by Charles Bestland, also introduced to the public for the first time, and given in the July Number of The Connoisseur, p. 182.

CORRESPONDENCE

ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must write to us, giving full particulars as to the object the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent to us.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and all objects should be registered.

N.B.—All letters should be marked outside "Correspondence Department."

PICTURES

J. P. (Macclesfield).—It is probable that your picture is not an original Rembrandt, but at the same time it may be so, and if you will forward it to us we will investigate the matter. Should you wish to sell it and you have been assured by us that it is a valuable picture, we should advise you to advertise it by means of a photographic reproduction in our paper.

G. P. D. (Croydon).—The portrait of a woman is a good painting in imitation of Romney's manner, and like him as to ticking canvas. It might be an early Eastlake, but this, however, only proves its value to be speculative. With regard to the picture of an infant purporting to be that of the Dauphin, it might fetch more if sold in a family collection. There are others of a similar kind extant, and it is worth only a few pounds unless a museum could be found which has not got one of the kind. The imitation of Poussin is a drawing in water-colour glazed over with gum, and has no special value. The two water-coloured drawings by Pillement are on French laid paper. He is a small master with great mannerisms. They have no special value. The water-colour you suggest as a Claude we think is a Flemish work in the Italian manner of the Salvator Rosa school, and also has no special value.

W. L. B. (Dundee).—We are returning your water-colour, which in our expert's opinion is not by David Cox. Worth a nominal amount.

J. C. (Marylebone).—*The Armada is in Sight* hangs in the State Gallery, New South Wales, at Sydney.

ENGRAVINGS

H. B. S. (South Benfleet).—The two engravings *Party Angling* and *Anglers' Retreat* were issued by the Graphic some time ago, and are worth about 6d. each. The view of Richmond is probably taken from such a book as Maitland's *History of London.* It may have a value of about £1 5s. to a collector of views. We should advise you to advertise in SALE PRICES.

J. H. (Bridlington).—The engraving of the *Sisters Waldegrave* is only worth a few shillings.

ARNOLD (Lancaster).—Engravings issued by the Art Union, 1847, of little value. Pewter dish not valuable unless mark distinct.

Mrs. R. (Washington).—When the sketch has been made upon wood, the engraver cuts away, to an appreciable depth, all the blank portions between and round the lines of the subject, and thus leaves these standing in relief. In the early stages of the art, the cutting was with a knife, on thin pieces of apple, pear, and limewood, cut plank way of the grain, but since Bewick, in 1785, boxwood blocks, cut transversely of the same height as type have been operated on by a graver tool. The former style is called *woodcut*, the more modern method *wood-engraving.*

L. C. T. (Malmesbury).—The engraving after Landseer by Samuel Cousins, *Bolton Abbey in the Olden Time*, artist's proof signed by the painter. One of these was sold at auction this year—a proof before letters—for £24. Yours is probably worth more. The *Stag at Bay*, artist's proof, sold for £84. Ordinary print probably worth £3 or £4. Coloured aquatints have little value, except Alken's coloured sporting ones.

PRINTS

E. W. (Coventry).—The two coloured prints by Morland and the two by Westall are impressions from the original plates after they were worn out, and have been coloured by hand since. They have been strained on canvas, sized, and varnished, and are of little value.

J. G. (Huntingdon).—Prints after Rubens, by Bolswert, *The Brazen Serpent*, £10; *Marriage of the Virgin*, £5.

A. L. (North Wales).—The small print is a Baxter print *Waiting for the Ferry.* These are not now in large demand, and consequently have not much value. *Dover*, a coloured print after Glendall, is worth about £3. This was done in imitation of Garton, who did a lovely series called "A Tour in France." The Aquatint of the Wye has been taken from a series that was issued in book form, and the volume, when complete, is worth £3 or £4. The small painting appears to be a coloured chromo-lithograph. The landscape is admirable, but the figures are photographic, of small value.

G. W. (Taunton).—We shall be pleased to examine your print if you will send it to us. If sent by registered post it can be insured up to £120. The Fine Art and General Insurance Co., 90, Cannon Street, London, who advertise in THE CONNOISSEUR, insure all art property against all risks in exhibition and in transit.

DRAWINGS

A. V. D. (Bath).—The drawings appear to be the work of some amateur. Many of them are done with stumps and they are not valuable.

MINIATURES

A. E. S. (Atherstone).—The miniature picture of a gentleman, encircled with paste jewels, and executed in body-colour, is commonplace in style, and is probably by Coates, a contemporary of Reynolds. It is worth about £5 to £10.

J. W. J. (Northampton).—The ivory miniatures appear to have been done by the same hand. We are able to authenticate one as being Harrison Ainsworth, and another as Longman, the publisher. Their artistic merit, however, is not great, and unless you can prove they are original productions of some well-known artist, they have merely nominal value.

E. K. (Newbury).—Your miniature is a recent modern work of which there are many, and therefore has small commercial value.

CARICATURES

H. E. (Neath).—The caricature prints *A Barber's Shop*, and *A Long Story*, if in good state and full margins, are worth 7s. 6d. and 10s. respectively. The value of yours is rather less. The engraving of the *Duke of Cambridge* by H. Cousins has no value, those by Samuel Cousins only being valuable. The *Duke of Wellington* has also no value.

BOOKS

T. H. (Ware, Herts.).—We do not purchase books, but should advise you to advertise in the Register of THE CONNOISSEUR or else in SALE PRICES. *The Spectator*, if complete, should be in some eight or ten volumes, and is then worth some pounds. There is only one volume out of six of the *Bunyan;* it is not valuable in any case. The *Law of Equity* has no value. Translation of Lavater's *Physiognomy* worth 20/-, but the plates are foxed and it is in generally poor condition.

F. A. M. (Norfolk, Fakenham), M. F. (Botley), S. P. (Lugano, Switzerland), C. (Stockwell), L. J. W. (Eastbourne), H. L. (Hull), T. T. P. (Rushden), W. B. (Harrogate), C. de K. (Finsbury Park), E. R. (Welshpool), A. W. H. (Beckenham), J. M. (Halifax), E. C. (Killiny, Cork), J. (Tywith, Maesteg), W. W. B. (St. Andrews).—Please send in accordance with the conditions.

S. N. F. (Ambleside).—We mentioned the price of J. Austen's book, 1st ed., as £2 to £3. With regard to the others mentioned—*Gaskell* worth £2 to £3, *Tales of Crusaders*, 1st ed., £2; *Talisman*, £2; *The Betrothed*, £2; *Fortunes of Nigel*, 1st ed., £2; *Peveril of the Peak*, 1st ed., £2; *Napoleon*, 1st ed., £5. Value depends whether in original bindings. The value of Scott's works is rising rapidly. We must see the others.

C. (Nottingham).—The edition of Charles Tennyson's *Fugitive Pieces*, green cloth, is worth about three guineas or more. *Days and Hours*, by Frederick Tennyson, is a first edition, but is cut. An uncut copy can be obtained for about £1 1s., so yours would be worth something less. The *Midland Counties Railway* has merely nominal value.

D. M. (Falmouth).—We have arranged a system by which deposits can be made under the Register of THE CONNOISSEUR so that sellers can always have the security of a money deposit against any articles they may send on approval. Addison's *Spectator* about £60, Ackerman's *Costumes*, 30/-.

E. J. K. (Manchester).—The book on archery is probably valuable, but we must see it to give an opinion, as also the *Polite Conversations* by Swift. The books on archery of the sixteenth and seventeenth centuries are more valuable. *Punch's Pocket Books* are worth about £1 each. The *Lottery Mag.*, probably of value. Pope's *Dunciad*, first edition, £4 or £5, according to condition.

L. M. (Malta).—We cannot investigate long lists of books except by arrangement. The prices at auction vary, and foreign books are not much in demand.

W. F. (co. Westmeath).—Ogilby's *Japan*, dedicated to Charles II., 1670, £2 to £3; Camden's *Britannia*, 1695, about £2, probably less.

P. T. B. (Chesterfield) and A. Y. (Wigan).—An amateur collector will find Cripps's *Old English Plate*, published by John Murray; Chaffer's *China*, published by Reeves & Turner; *The Print Collector*, by Whitman, published by G. Bell & Sons, of assistance in commencing a collection. For painting he had better select some school, and get books from Messrs. Bell's, Sampson Low's, or Messrs. Seeley's on the period he selects. No better guide to values than SALE PRICES.

PLAYS

R. (Nottingham).—The book of old plays containing "Time's a Tell Tale" is not valuable; with signature of Henry Siddons it has no added value. If it were Mrs. Siddons it would.

PLAY-BILLS

A. E. D. (Gloucester).—The value of play-bills of the Theatre Royal, Bath, Madame Vestris', and the Royal Olympic Theatre, dating from 1800 to 1843, is difficult to tell. We should advise you to advertise in the Register of THE CONNOISSEUR and ask for offers. Probably you may obtain a few pounds.

MAPS

G. P. C. (Downham Market).—The old maps sent, dated 1658, have no special value. Those of the fourteenth, fifteenth, and sixteenth centuries, with picturesque embellishments of wild beasts, sea-serpents and salamanders, allotted to each country or the pictures of towns, or the early issues by G. Mercator, containing his projections dated 1568, or his folio atlas, published 1594, including his cosmographical and other editions, the theology of which was condemned as heretical, are valuable. The American maps only are valuable; should advertise them.

CHINA

R. E. (Sandy).—Old Sèvres came to an end in 1804, when the man who presided over the pâte tendre died, as also the head fireman. These vacancies led to the suppression of the entire manufacture of soft porcelain, according to the taste of the time. In 1847 it was found that the cellar of soft paste had not been destroyed as ordered, and after forty-five years it was revealed by the workman who had concealed it, thus saving much time and many experiments. Since then soft paste has been produced at Sèvres again.

M. C. (Dundee).—Your pieces are Oriental Porcelain. Cup and saucer worth about 12/6, tea vase 15/-. They are over 100 years old. It is impossible to give the price of a set from separate pieces, but it is higher in proportion.

R. S. (Grimsby).—Your figures are probably Staffordshire lustre ware, and it is impossible to tell their value unless they are seen. Please note, however, that we cannot investigate these matters unless arranged for.

C. & E. (Mark Lane).—Your porcelain dish and cover is Mason's ironstone china, of the period about fifty years ago. The piece by itself might possibly be worth £1. An entire dinner service can be bought for about £25.

LACE

T. (Exeter).—Your piece of Rosaline point lapets is old lace and worth about £8. Your Brussels lace is in bad condition and worth about £5. The Tambour veil is of machine-made net and probably seventy years old. Machine-made net was first used a hundred years ago. Value £2. It is interesting to note when machine net was first used in Devonshire for lace the price was arrived at by taking shillings from the till and covering the surface of the net, the number required being paid for the net. The Italian is bobbin lace in bad condition, fairly modern, and of a type that has been made for a long time. Value 15/-. The Valenciennes, about 4¾ yards, in several pieces and widths, is worth £2. The crochet point is a reproduction from an Italian design shaped into two sleeves. Value £2 10s. The ring has been worn between two others on the finger and it is not of very ancient make; the stone is sard and probably of some antiquity. Lady Shelley's finding it in Rome, if authenticated, by letter, might add to the value of £2. The black Limerick lace is not in very good condition. 30/-.

COINS

M. C. (Guernsey).—A complete set of Napoleon I. five-franc pieces and Italian five-lire pieces of Napoleon worth little more than face value. Cherry-stone with silver spoons inside no special value.

W. (Hull), G. (Bradford), H. (Glasgow).—Particulars sent by post.

M. F. (Botley, Hants.).—£2 gold piece, George IV. Messrs. Glendining sold one in brilliant condition in June, for £3. Jubilee Sovereign worth 22s.

AQUATINT

P. M. (New York).—In aquatint there is choice of two foundations for working, a spirit ground or a dust ground. For spirit, a clean copper plate is taken and covered with a solution of spirits of wine. The spirits evaporate and leave a film of resin on the plate, this contracts and splits into minute grain, around which the surface of the metal becomes exposed. The plate is then submitted to the action of acid which cannot attack the points protected by resin. A dust ground requires a box, the inner sides of which are quite smooth, in which is placed finely powdered resin. The box is revolved, producing an even cloud of resin dust inside. The copper plate being inserted in the bottom, the dust settles evenly on its surface, and is afterwards fixed by heat. The plate can then be treated by acid. The subject is transferred in outline or perhaps etched, and the gradations of shade result from acid bitings. Aquatinting was invented in France by Paul Sandby, and reached England about 1775.

PICTURE MOUNTS

R. (Paris).—Sunk mounts were invented some forty years ago, when the print department of the British Museum was still very small. The prints were kept in two portfolios, and suffered much when being seen by students. Mr. W. M. Scott thought he could overcome this by placing each on cardboard so that the surface of the print would be below the surrounding card. He pasted a sheet of cardboard, in which an opening had been made, upon an uncut cardboard, and the print was placed between the two, by this being rescued from gradual destruction. Thus was invented the first sunk mount, now come into universal use.

For further replies, see advertising pages.